

JULY 31, 2015 • #1374

Entertainment WEEKLY

How to
TALK TO YOUR PARENTS ABOUT
AMY SCHUMER
SEE P. 14

SING US A SONG, PIANO MAN!
BILLY JOEL
REFLECTS ON HIS 5-DECADE CAREER

OMI
HOW HIS "CHEERLEADER" BECAME THE SONG YOU CAN'T ESCAPE

EXCLUSIVE FIRST LOOK
FROM *ANARCHY* TO MONARCHY
CHARLIE HUNNAM IS
King Arthur
ON THE SET OF GUY RITCHIE'S RADICAL REBOOT OF A LITERARY CLASSIC
PLUS: WHY HUNNAM REALLY LEFT *FIFTY SHADES OF GREY*

CHARLIE, IS THAT A SWORD IN YOUR HAND—OR ARE YOU JUST HAPPY TO SEE US?
EW.com



TOO MANY DISCOUNTS? NO SUCH THING.

AT PROGRESSIVE, WE'VE GOT TONS OF WAYS TO HELP YOU SAVE. Like our great discounts for being a safe driver, paying in full or just going paperless! And don't forget the average savings of over $548 our customers get by switching to Progressive for their car insurance. Giving you the discounts you deserve. Now that's Progressive.

1-800-PROGRESSIVE / PROGRESSIVE.COM

PROGRESSIVE®

Progressive Casualty Ins. Co. and affiliates. Insurance prices and products are different when purchased directly from Progressive or through independent agents/brokers. All discounts not available in all states. National average annual car insurance savings by new customers surveyed who saved with Progressive in 2014.

THE **TOP 10** THINGS WE LOVE THIS WEEK

The Must List

▼ (Clockwise from top left) Tituss Burgess, Jeffrey Tambor, Will Forte, Lisa Kudrow, and Maggie Gyllenhaal



BURGESS: ERIC LIEBOWITZ/NBC; TAMBOR: AMAZON; FORTE: FRANK OCKENFELS/FOX; GYLLENHAAL: ROBERT VIGLASKY/SUNDANCETV; KUDROW: JOHN JOHNSON/HBO

1

TV

EMMY BINGE

• The nominations are out! Revisit these worthy series before the Emmy Awards air in September: *The Honorable Woman* (SundanceTV), *Unbreakable Kimmy Schmidt* (Netflix), *Transparent* (Amazon), *The Comeback* (HBO), and *The Last Man on Earth* (Fox).

ILLUSTRATION BY **EDA AKALTUN**

The Must List

2 →



3 →



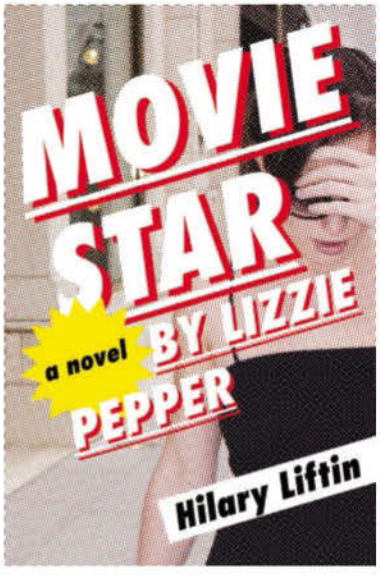
4 →



5 →



6 →



2

BOOKS

GONZO GIRL, by Cheryl Della Pietra

• Based on the author's experience working as Hunter S. Thompson's assistant in 1992, *Gonzo Girl* is a thrilling fictionalized (just barely) account of working with a true genius—until the celebrity-filled, drug-fueled partying becomes too much.

3

MUSIC

"HOW DEEP IS YOUR LOVE," Calvin Harris and Disciples

• Taylor Swift's main squeeze gets back to being the world's biggest DJ with this house banger, which poses a thump-thump-thumping question you'll have to walk directly to the nearest dance floor to answer.

4

PODCASTS

MYSTERY SHOW

• Former *This American Life* producer Starlee Kine continues to solve the tiniest un-Google-able mysteries in the second half of this podcast's debut season. Exactly how tall is Jake Gyllenhaal? There's no end to the ingenuity involved. Think *Serial* meets Nancy Drew.

5

MOVIES

CLOUDS OF SILS MARIA

• Juliette Binoche stars as an aging actress returning to the play that launched her career, but it's Kristen Stewart who shines as her assistant, reflecting on celebrity scandal and teen-driven fame in a winking nod to Stewart's real life. *(R; available on DVD and on demand)*

6

BOOKS

MOVIE STAR BY LIZZIE PEPPER, by Hilary Liftin

• Celebrity ghostwriter Liftin has written a scintillating debut novel about a starlet who finally decides to tell her side of the story after her marriage to a cult-minded A-lister falls apart. Sound familiar?

HARRIS: MIKE MARSLAND/WIREIMAGE.COM

The Ultimate Mobile Experience.

Get any iPhone on AT&T Next℠

Get iPad mini 2 for $199.99*

*iPad req's 2-year agmt. Svc. activation req'd on both devices.



Learn more at
att.com/iPadmini2bundle.

MOBILIZING
YOUR
WORLD™

If wireless service is cancelled, remaining AT&T Next℠ installment agmt balance is due.

iPad mini 2 Offer: Limited-time offer. Select locations only. **iPhone:** Must buy an iPhone via AT&T Next℠ w/qual. monthly wireless svc. plan (voice & data). **AT&T Next℠:** Req's installment agmt. **Tax due at sale.** Down payment may be req'd. Visit att.com/next for details. **iPad:** Must buy an iPad mini 2 on a new 2-yr wireless agmt w/qual. data plan (min. $14.99/mo.). Includes 16 GB version only. **Activ./Upgrade Fee:** Up to $40 on iPad. **Deposit:** May apply per line. **Early Termination Fee (att.com/equipmentETF):** After 14 days, up to $150 on iPad. **Bundle:** Items must be purchased together & at select locations must be in stock. **Online Restrictions:** If upgrading to a new iPhone on att.com, bundle pricing is not available. Please visit a store. **Discounts:** Bundle pricing may not be combinable w/credits, discounts & offers. **Device Limits/Exclusions:** Purch. limit & limit on total no. of financed devices per wireless acct may apply. iPhone price may vary by location. **Return/Restocking:** If iPhone returned w/in 14 days w/o iPad, you will owe $130. If device is opened, restocking fees of up to $35 on iPhone & $20 on iPad. **Data Overage:** If usage exceeds your monthly data allowance, you will automatically be provided with an allotment of overage data. Depending on your plan, overage rate up to $20 per 300 MB. **Gen. Wireless Svc. Terms: Subject to Wireless Customer Agmt**. Credit approval req'd. Other fees may apply. **Other Monthly Charges/Line:** Include taxes & federal/state universal svc. charges, Reg. Cost Recovery Charge (up to $1.25), gross receipts surcharge, Admin. Fee & other gov't assessments which are not gov't req'd charges. **Offer, terms, fees, restr's & options subject to change and may be modified, discontinued, or terminated at any time without notice.** Coverage & svc. not avail. everywhere. Other restr's apply & may result in svc. termination. ©2015 AT&T Intellectual Property. All rights reserved. AT&T, the Globe logo and Mobilizing Your World, and other marks are trademarks of AT&T Intellectual Property. All other marks are the property of their respective owners. Apple, the Apple logo, iPad mini, and iPhone are trademarks of Apple Inc., registered in the U.S. and other countries.

7 →



8 →



9 →



10 →



7 MOVIES
UNEXPECTED

● *How I Met Your Mother*'s Cobie Smulders subtly leads in this smart Sundance drama as a teacher confronting an unexpected pregnancy just as one of her students (the also excellent Gail Bean) is doing the same. *(R)*

8 MUSIC
"WEATHERED," Jack Garratt

● Garratt underscores tender vocals that recall Marcus Mumford with a healthy dose of lurching synths and club-ready low end. "Weathered" accomplishes the rare feat of getting loud without sacrificing serenity.

9 TUMBLR
#EVERY SINGLE WORD SPOKEN

● This inventive Tumblr cuts movies down to only the dialogue spoken by characters of color. Often funny but ultimately upsetting, it's also a necessary wake-up call to Hollywood: Most of the videos are less than a minute long.

10 TV
UNREAL

● The show's co-creator, a former *Bachelor* producer, helps pull back the curtain on reality romance with this frighteningly fascinating drama about what happens off-camera on a fictional courting competition. *(Lifetime, Mondays, 10 p.m.)*

UNREAL: JOSEPH VILES

MY MOM DIDN'T HAVE MANY OPTIONS. TODAY'S LUNG CANCER PATIENTS DO.

Twenty years ago, my mother was diagnosed with lung cancer. She had very few places to turn, and lost a difficult struggle.

Today, we are on the brink of real breakthroughs in lung cancer research and there are significantly improved treatment options.

Tony Goldwyn
Stand Up To Cancer
Ambassador



And yet, more than 30% of all lung cancer patients still don't know about the therapies, specialists, and clinical trials available to them.

Lung cancer is a formidable foe, but we are finding new ways to fight it. Please visit SU2C.org/LungCancer for questions to ask your health care professional and to learn about options that may be right for you.

Photo Credit: Kevin Lynch

Bristol-Myers Squibb

STAND UP TO CANCER®

SU2C.org/LungCancer

Stand Up To Cancer is a program of the Entertainment Industry Foundation (EIF), a 501(c)(3) charitable organization.

DOLBY CINEMA AT amc prime

DRAMATIC IMAGING | MOVING AUDIO | INNOVATIVE SEATING



IN THEATERS JULY 31. MISSIONIMPOSSIBLE.COM

A COMPLIMENTERY SCREENING OF

MISSION: IMPOSSIBLE ROGUE NATION

Dolby Cinema™ at AMC Prime™ and *Entertainment Weekly* invite you and a guest to experience a completely captivating cinematic event, held exclusively for *Entertainment Weekly* consumers.

TUESDAY, AUGUST 4, AT 7:00 p.m.

ATLANTA
AMC North Point 12

HOUSTON
AMC Deerbrook 24

KANSAS CITY
AMC Town Center 20

BURBANK
AMC Burbank 16

VISIT EW.COM/FREESCREENING TO RSVP
FEEL FREE TO SHARE THIS INVITATION WITH FRIENDS

Entertainment WEEKLY

To learn more about the Dolby Cinema at AMC Prime experience, visit www.amctheatres.com/amcprime

While supplies last. Passes will be available online beginning on 7/24/15. Quantity of available screening passes for giveaway will be based on theater capacity in each market. Theater is overbooked to ensure a full house and seating is not guaranteed. Passes will not be available after 8/3/15. This film is rated PG-13. Guests must be 13 years of age or older to enter.

Dolby, Dolby Cinema, and the double-D symbol are registered trademarks or trademarks of Dolby Laboratories. AMC and AMC Prime are trademarks or registered trademarks of American Multi-Cinema, Inc. © 2015 Dolby Laboratories, Inc. All rights reserved. S15/28985

EW
07 31
2015

Contents



FEATURES

16
Back to Work!
With fall TV shows back in production, we asked the stars to share their personal snaps from the set.

20
King Arthur
Star Charlie Hunnam and director Guy Ritchie are determined to make the character something he's never really been: a badass. An exclusive first look at next summer's medieval epic.
BY KEVIN P. SULLIVAN

28
OMI
How the singer scored the biggest new song on the planet with "Cheerleader."
BY MADISON VAIN

30
Wet Hot American Summer: First Day of Camp
On July 31, the beloved cult film is returning as a Netflix series with all the original players—and EW got their fireside stories.
BY DAN SNIERSON

36
Jason Segel
As author David Foster Wallace in this month's *The End of the Tour*, Segel proves that he's more than just a funny man. He's a potential Oscar nominee.
BY SARA VILKOMERSON

40
Billy Joel
The legendary artist, who's on the road this summer, reflects on his nearly 50-year career—and breaking records today.
BY KEVIN O'DONNELL

NEWS AND COLUMNS

1
The Must List

8
Sound Bites

10
News & Notes
Why movie trailers are revealing spoilers; a grown-up kid's guide to Amy Schumer...

68
The Bullseye

REVIEWS

44
Movies

50
TV

58
Music

62
Books

ON THE COVER
Charlie Hunnam photographed exclusively for EW on the set of *King Arthur* by Marc Hom on July 1, 2015, in Leavesden, England
WARDROBE: ANNIE SYMONS AND OLLIE SOUTHALL; HAIR: SCARLETT MCPHERSON; MAKEUP: CHRISSIE BLUNDELL; HEAD ARMORER: TIM WILDGOOSE; ON-SET ARMORER: GREG COOPER; PRODUCTION: 10-4 INC.

Sound Bites

TWEET OF THE WEEK
Who do you have to peg in this town??!
@abbijacobson (Abbi Jacobson),
responding to *Broad City*'s Emmy snub



"If you wanna call me names, make jokes, doubt my intentions, go ahead. Because the reality is, I can take it. But for the thousands of kids out there coming to terms with being true to who they are, they shouldn't have to take it."
—Caitlyn Jenner, accepting the Arthur Ashe Courage Award, at the ESPYs

"It's kind of hard to hunt for clues and pick an emoji at the same time."
—Aria (Lucy Hale), annoyed that Emily (Shay Mitchell) is on her phone, on *Pretty Little Liars*

"They took away our cell phones. It's like my best friend died."
—Lola (Amanda Arcuri), complaining about her school's behavioral crackdown, on *Degrassi*

"Is that a camera on an ant? Yeah, sure, why not?"
—Scott (Paul Rudd) in *Ant-Man*

"Some crazy tech news. Researchers here in New York created a robot that actually passed a self-awareness test. So if you're keeping score, that's robots: 1, Donald Trump: 0."
—Jimmy Fallon on *The Tonight Show*

"You don't want best-sex-that-you've-ever-had guy. That's a creepy guy. Best-sex-that-you've-ever-had guy is in jail."
—Kim (Brie Larson), giving dating advice to sister Amy (Amy Schumer), in *Trainwreck*

JENNER: KEVIN WINTER/GETTY IMAGES; HALE: ERIC MCCANDLESS/ABC FAMILY; ARCURI: STEVE WILKIE/NICKELODEON; RUDD: ZADE ROSENTHAL; FALLON: JAMES WHITE/NBC


Where should my kid go to college?
Get the answers with the Money College Planner™.
COLLEGE PLANNER
Money
The right school. The right price. The best value.
Value-focused rankings
Customizable search of 700+ schools
One-on-one expert advice
Financial tools
For $24.95 a year, the Money College Planner™ will help you find the schools that your child will love and your finances can handle. Stress averted.
Visit money.com/collegeplanning to learn more.
Powered by
UNIGO
Go. Find. You.

News+Notes



SPOILER ALERT

Hollywood's Biggest Secrets, Revealed!

Movie studios pride themselves on protecting casting, costuming, and plot points—so why are they putting their most shocking moments in trailers? Viewers want them to. By Joe McGovern

SOUTHPAW: SCOTT GARFIELD; SHELTON AND LAMBERT: JON KOPALOFF/FILMMAGIC.COM; LAMBERT: JOHN RUSSELL/WIREIMAGE.COM; THE VOICE: TRAE PATTON/NBC







▲(Clockwise from far left) Rachel McAdams and Jake Gyllenhaal in *Southpaw;* Chris Pratt alongside freed velociraptors in *Jurassic World;* Jessica Chastain goes for blood in *Crimson Peak;* John Connor (Jason Clarke) unveils his villainous soul in *Terminator Genisys*

BEFORE YOU START reading this, be warned: There are spoilers ahead. But we won't reveal anything you haven't already seen in the films' trailers. That's right—in a season of leaked footage and plot details, the biggest "Oh my God!" moments of summer are found in studio-sanctioned marketing. Do you know that Rachel McAdams is killed in *Southpaw*? She dies about a third of the way in; the trailer shows her fate in under 60 seconds. "I was concerned, for sure," director Antoine Fuqua (*The Equalizer*) tells EW. "I still am."

Fuqua isn't the first director to speak up. *Jurassic World*'s Colin Trevorrow was shocked to see Chris Pratt motorcycling alongside velociraptors—a late plot development—in the trailer that launched last November. It showed "far more of this movie than I would ever have wanted," he said. And Alan Taylor, the director behind *Terminator Genisys*, had "unpleasant conversations" with studio execs when the trailer showed his biggest twist: that franchise hero John Connor (Jason Clarke) is, in fact, a villain.

The reveals are intentional, even if the returns are inconsistent (*Jurassic World* made $208 million its opening weekend; *Genisys*, $27 million). Studios conduct rigorous focus testing of multiple versions of trailers, and results show that viewers "respond to [those] with more of the movie," says Matt Brubaker, an exec at Trailer Park, which edited the *Southpaw* clip. "There was a lot of discussion internally about whether to show the wife's death. But as much as people complain, the more of the plot a trailer offers, the more interest it gets. People have felt burned in the past."

He's right: In 2011, a woman felt so misled by the trailer for the Ryan Gosling flick *Drive* (in part, she expected *Fast & Furious*), she sued the distributors. And 2013's dark family drama *August: Osage County* elicited plenty of grumbles from folks who thought they were seeing a comedy. "We prefer to be mysterious," says Dan Asma, co-owner of trailer agency Buddha Jones. "But testing consistently says that numbers spike when you give away more." So directors like Fuqua accept the frustration. "I had to roll with it," he says. "The audience, I guess, needs a little more."

At Comic-Con this month, Guillermo del Toro shared a look at his October thriller, *Crimson Peak*. "For those who don't like spoilers, there are spoilers," he laughed. The clip reveals Jessica Chastain to be the film's antagonist, a fact not confirmed until the third act. As the trailer comes to a close, the bloody knife she's holding is a good metaphor for our own trailer masochism: It slices through our expectations and hurts so good. (*Additional reporting by Jeff Labrecque*)



LAMBERT WITH DOGS: LARRY BUSACCA/GETTY IMAGES FOR PEDIGREE; SHELTON AND LEVINE: BARRY KING/FILMMAGIC.COM; FLAGS: GETTY IMAGES (2); SHOES: COOPER NEILL/GETTY IMAGES; SWEATPANTS: KINGSTOCK/ISTOCK



Country Fried Break

One of the hardest parts of divorce is divvying up your stuff, so as a thank-you for years of heel-stomping hits, we took care of that for **Blake Shelton** and **Miranda Lambert**. By Kyle Anderson

SHE GETS	HE GETS
	
• **CMT**, unless there's a *Hee Haw* reboot	• **NBC**, though he's no longer allowed on *SNL*
	
• Her beloved **PET DOGS**	• His beloved pet **ADAM LEVINE**
	
• **NASHVILLE**, with an option for the rest of Tennessee	• **OKLAHOMA**, with joint custody of Lambert's home state of Texas
	
• Her **DSW** shoe line—single ladies gotta look glam	• His **GILDAN** loungewear endorsement—divorced dudes gotta wallow

The Emmys Get It (Almost) Right...

The race is packed with fresh faces, fan favorites, and series that drive the conversations happening on our sofas. Did TV Academy voters catch up with audiences at last? By Melissa Maerz

Nominations for the 67th Emmy Awards left us with an unfamiliar feeling: happiness. For a change, the list actually reflects what—and who—the TV-obsessed talk about when they talk about TV. Consider the Outstanding Lead Actress in a Drama Series category. Much-deserved nods went to *Empire*'s Taraji P. Henson and *How to Get Away With Murder*'s Viola Davis (marking the first time two black actresses will compete in the category). And righting a wrong that fans have long lamented, Tatiana Maslany finally—finally!—was acknowledged for mastering the hardest job on TV, not only playing six different clones on *Orphan Black* but also occasionally playing a clone who's *playing a clone*.

Even apart from Maslany's overdue nomination, there was plenty of love for newcomers, with voters honoring groundbreaking freshman series (*Transparent, Better Call Saul, Unbreakable Kimmy Schmidt*), underappreciated breakout performances (Niecy Nash for *Getting On*, Ben Mendelsohn for *Bloodline*), and a wide variety of Comedy Central shows beloved by younger viewers, including *Inside Amy Schumer*—the star of which is having the best week ever (see page 14). The nod for *Transparent* was a particularly big step, not just because the dramedy focuses on the rare transgender character who's neither saint nor villain but because this was a first-time nomination for an Amazon series, proving there's life beyond Netflix for streaming shows.

Emmy voters are often criticized for favoring established shows that skew toward mature audiences, and true to form, a few past-their-prime series did muscle out some worthier newbies (see below). But overall, the noms seem to signal that voters are starting to think like viewers, who are often just as savvy as critics when it comes to championing underrated shows and performances. Let's hope when Andy Samberg hosts on Sept. 20, the Emmys will feature a few more surprises to delight TV geeks like us.



(Clockwise from left) Tatiana Maslany; Viola Davis; Taraji P. Henson; *Transparent*

...BUT WE STILL NEED TO RIGHT SOME WRONGS

Smarting over a snub? **EW'S 8TH ANNUAL EWWY AWARDS** let you recognize the shows and actors that voters chose to forget—we'll even give 'em a golden sheep trophy! (Get it?) Below, the EW staff does a little early campaigning for their picks. Join us at *ew.com/ewwys* to see the full list of categories and nominees, and vote for your favorites until the winners are revealed on Aug. 11.



EMPIRE

BEST DRAMA SERIES

"Arguably the biggest show of the year—did you see those ratings?!—*Empire* was full of phenomenal performances, delicious characters, and constant plot twists. And we haven't even mentioned the music!" —SAMANTHA HIGHFILL, CORRESPONDENT



SAM HEUGHAN

BEST ACTOR, DRAMA

"How could the Academy not take a shine to *Outlander*'s Sam Heughan after his physically punishing and emotionally demanding turn in the closing chapters of the Starz series' first season?" —AMY WILKINSON, STAFF EDITOR



KERRY WASHINGTON

BEST ACTRESS, DRAMA

"Her work in *Scandal*'s season 4—from waging battles with her kidnappers to giving impassioned speeches on race and equality in the Ferguson-inspired episode—was some of her best yet." —ISABELLA BIEDENHARN, EDITORIAL ASSISTANT



CHRIS MESSINA

BEST ACTOR, COMEDY

"He balanced grumpy comedy with charm in season 3 of *The Mindy Project*. And he made the transition from full-on striptease (swoon) to magnetized glasses (double swoon) look effortless." —KELLY CONNOLLY, ASSISTANT EDITOR

MASLANY: NINO MUNOZ/BBC AMERICA; *EMPIRE*: CHUCK HODES/FOX; HEUGHAN: NEIL DAVIDSON/SONY; WASHINGTON: ERIC MCCANDLESS/ABC; MESSINA: JORDIN ALTHAUS/FOX











GINA RODRIGUEZ

BEST ACTRESS, COMEDY

"Given her breakout year and Golden Globe win, an Emmy nom seemed a sure thing for the *Jane the Virgin* star. I can't believe the voters failed to recognize one of TV's best. Off to ugly cry." —NINA TERRERO, CORRESPONDENT



BROAD CITY

BEST COMEDY SERIES

"Abbi Jacobson and Ilana Glazer are two of comedy's most exciting talents, and the rock-solid second season of their millennials-take-Manhattan sitcom should have earned a top nod. With its shocking bouts of situational comedy, *Broad City* deserves more." —MARC SNETIKER, CORRESPONDENT

DAVIS: MITCH HAASETH/ABC; HENSON: CHUCK HODES/FOX; *TRANSPARENT*: BETH DUBBER/AMAZON STUDIOS; HECOX AND PADILLA: JEFFREY MAYER/WIREIMAGE.COM; *BROAD CITY*: WALTER THOMPSON/COMEDY CENTRAL; RODRIGUEZ: DANNY FELD/THE CW

For the latest news in entertainment, tune in to **EW MORNING LIVE** with Dalton Ross and Jessica Shaw every weekday (SiriusXM 105, 8–10 a.m.)



Hecox and Padilla

Smosh Aims for a Smash

With almost 21 million subscribers, the duo Smosh might rank as YouTube's favorite funny guys. Now they're taking it long-form. Their debut feature, *Smosh: the Movie* (online and on VOD July 24), sends the pair inside the Web to delete their embarrassing past. **Ian Hecox** and **Anthony Padilla** talk about life outside the Internet—in Hollywood and outer space. **By Devan Coggan**

EW

How'd Alex Winter, who was Bill in *Bill & Ted's Excellent Adventure*, end up directing this film?

The movie kind of has a *Bill & Ted* vibe.

Plenty of YouTube celebs have cameos, including Jenna Marbles and Grace Helbig. How did you get them to sign on?

What are your plans from here?

You'll be in Anaheim, Calif., this week for VidCon and the movie premiere, but you're also unveiling your own Madame Tussauds wax figures, which is so insane.

IAN HECOX ANTHONY PADILLA

IAN HECOX We didn't even know that was an option! It was crazy. His son is a big Smosh fan. His tastes in comedy aligned with ours perfectly. We couldn't have had a better experience with our director.

IH People keep saying that, and when we tell them Alex directed, they're just like, "What?!"

ANTHONY PADILLA We just sent a text message: "Do you want to be in our movie?" And they were like, "Yes, sign me up!" **IH** It was low-budget. We had 18 days to shoot, so it was like, gotta get it done! It stems from that YouTube attitude, where it only helps both people to collaborate.

AP YouTube and the Internet are where we started, it's what we love. This is just another outlet.

IH They contacted us with the subject "We'd like you to be immortalized in wax," which sounds kind of scary. Our friends are always like, "Oh, you make videos online," but when they heard that we're getting wax figures, it was somehow the most validating thing. Hopefully I can have mine and scare people with it. **AP** They'll probably keep 'em forever, even when we're, like, 80. **IH** No, they'll have some other big Internet star by then. It won't even be the Internet. **AP** It'll be Periscope. **IH** It'll be Space Web. With aliens and stuff.

FOLLOW THE NEWS & NOTES TEAM
@jmcgvrn, @KyleAEW,
@MsMelissaMaerz, @devancoggan,
@ipreferbill, @isabella324

HOW TO TALK TO YOUR PARENTS ABOUT AMY SCHUMER

They're going to ask soon enough—especially now that the comedian is a bona fide movie star thanks to *Trainwreck*'s $30.2 million opening weekend. Here are some key talking points to help you navigate this tricky subject. **By Bill Keith**



• • •

Amy Schumer was adorable on CBS' *Sunday Morning*. Should your father and I see *Trainwreck*? Things aren't always as they seem on TV. There's a time in everyone's life when you're ready for Amy Schumer, and I don't think now is yours. Have you considered *Minions*? You loved Allison Janney doing "The Jackal" on *The West Wing*.

But everyone at the salon is talking about *Trainwreck*. Remember when they were all talking about *Philomena*? You saw it and spiraled into a rage storm about the nuns. It's a fast crowd down at the salon.

Is this like when you made us see *The Hundred-Foot Journey* instead of *Obvious Child*? You told your friends it was in your top five of the year. Wait, you didn't see *Obvious Child*, did you? It's the same and different. Amy taps into the zeitgeist, but I'm not sure you'd get what she's trying to say.

We're not sheltered idiots. We text, we have Facebooks! You post more links to Amy's sketches on Facebook than photos of your nephews. What is the question?!? I think there's a cute Diane Keaton/Morgan Freeman movie on demand right now? About real estate? You wouldn't have to leave the house.

We hear LeBron James and Chrissie Evert are in it! Oh, God, that's not what this movie is about! That's not the reason to see this movie!

It's enough for your father. Listen, you guys are 72 years old, and I can't tell you how to live your lives. But if you think you're ready for *Trainwreck* based on what you hear from your friends at the salon or because Amy looks cool on TV, let me answer a few questions before you run crying and screaming from the theater to me:
1. I'm very happy being single.
2. I've moved past the binge-drinking phase.
3. Working at a magazine is nothing like that.
4. Yes, LeBron was great.
5. No, you may not see *Sleeping With Other People*.



Taylor Swift ch Skools Us Again

The superstar corrected a Tumblr bully's grammar last week, the third time she's played teacher on the Internet. But is she right? Annemarie Grimaldi, English department head at a Boston high school, grades her remarks. **By Isabella Biedenharn**

INCIDENT	TAYLOR SAYS	TEACHER SAYS	GRADE
A Tumblr user mocked a Swift fan: "Everyone seems to think you're pretty, don't they? Well I think you think you are with all your selfies. Your not."	"Trying to figure out if I'm more offended by the senseless negativity or the fact that he/she/it used the wrong form of 'you're.'"	"Taylor's right. She's gramatically correct. I give her an A."	A
A caption on the *1989* album art says,"...even if its just in your wildest dreams." A fan noted, "uh, taylor there's supposed to [be] an apostrophe s on its btw."	"If we're being all fancy with grammar tonight, btw would've had a comma before it. And the 'U' is 'uh' would've been capitalized."	"She's right—but she's got a typo in her response!"	A-
The Princeton Review used a lyric from "Fifteen" as an example of bad grammar, which a fan brought to Swift's attention this spring.	The lyric reads, "Somebody tells you they love you, you're gonna believe them." Swift wrote, "Accuse me of anything but do not attack my grammar."	"The pronouns don't match: 'Somebody' is singular, and 'they' is plural. She's wrong."	F

SWIFT: KEVIN WINTER/GETTY IMAGES

SCHUMER PHOTOGRAPH BY **ROBERT TRACHTENBERG**

We obsess over pop culture. So do you.

The Must List includes 100 illustrated top 25 lists celebrating the best in TV, movies, books, and music

- Greatest Villains
- One-Hit Wonders
- Best Superheroes
- Mobsters
- Dysfunctional Families
- Zombies
- Unsexiest Sexy Moments
- Dystopias
- Shocking Snubs
- British Imports
- Memorable Deaths
- Late Night Comedy Wars
- And More Bingeworthy Lists



ON SALE OCTOBER 6

AVAILABLE WHEREVER BOOKS AND EBOOKS ARE SOLD

© 2015 Time Inc. Books. ENTERTAINMENT WEEKLY is a registered trademark of Time Inc. All rights reserved.

YOUR RIDICULOUSLY EARLY FALL TV PREVIEW

BACK TO WORK!

With fall TV shows back in production and gearing up for a new season, we asked several stars to share their personal pics straight from the set.

Reporting by Natalie Abrams and Samantha Highfill

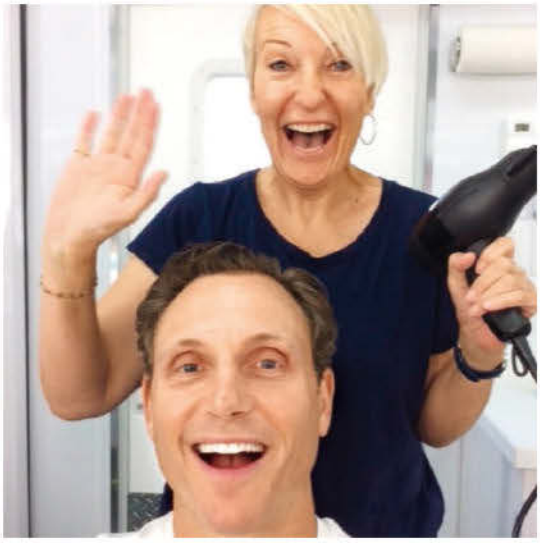
SCANDAL ABC

Snapped by ***KERRY WASHINGTON & TONY GOLDWYN***

Last time we saw Olivia and Fitz they were making out, so does this Insta pic—which Washington posted on July 15 and captioned "Ran into this guy today. #5candal table read"—mean happiness for them? Please?

FOR MORE, FOLLOW ***@kerrywashington @tonygoldwyn***





ARROW THE CW

Snapped by ***PAUL BLACKTHORNE***

"There's an all-around feeling of deep gratitude," Blackthorne (far left) says of the gang's return for the show's fourth season, which finds Starling City "really on its knees these days." But Blackthorne says there's hope: "Long live the Green Arrow!"

FOR MORE, FOLLOW ***@paulblackthorne***









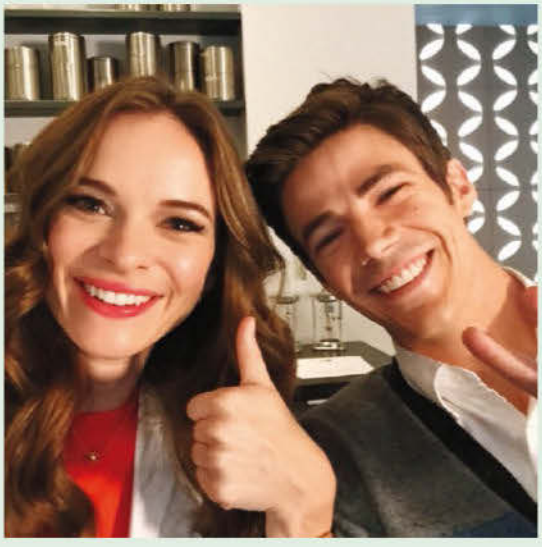
GOTHAM FOX

Snapped by ***ERIN RICHARDS***

Last season Barbara (Richards) was left for dead, but as you can tell from her fancy updo, she's alive—and has a party to get to. "All the characters are at this event," she says. "It's a huge moment for one of the big villains." (Like Penguin, played by Robin Lord Taylor?)

FOR MORE, FOLLOW ***@erinrrichards***





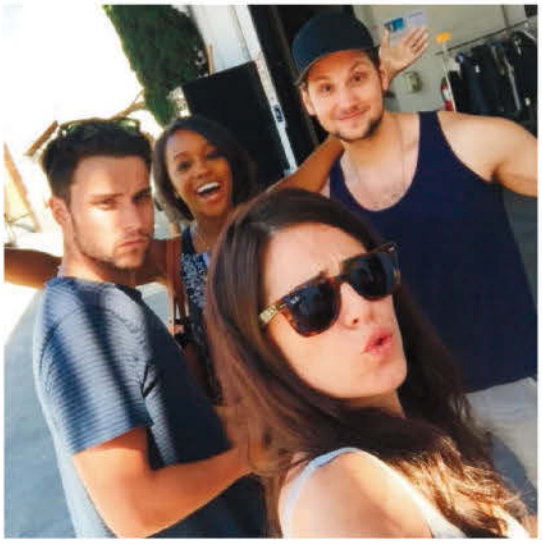
THE FLASH THE CW

Snapped by ***DANIELLE PANABAKER***

"Everybody is so excited to be back," Panabaker (with Grant Gustin) tells EW, noting that it's only their third week back in production and Gustin is napping between takes. "We've already kicked his butt," she says.

FOR MORE, FOLLOW ***@dpanabaker***





HOW TO GET AWAY WITH MURDER ABC

Snapped by ***KARLA SOUZA***

"We already started laughing, bickering, and bullying each other once again," Souza says of shooting season 2 of the Shondaland drama. "It feels like we're a family now."

FOLLOW ON INSTAGRAM ***@karlasouzaofficial***

ELEMENTARY
CBS

Posted by
JONNY LEE MILLER & LUCY LIU

"Remember to leave a good-looking corpse," Miller said of his Instagram selfie. Meanwhile, Liu tweeted a pic thanking Arthur Conan Doyle for creating "this wonderful character."

FOLLOW ON INSTAGRAM
@jonnylmiller
@lucyliu





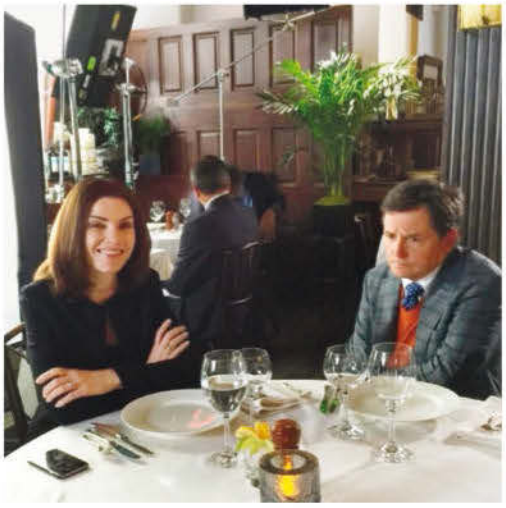
THE GOOD WIFE CBS

Posted by
JULIANNA MARGULIES

The start of a beautiful partnership? Last season Louis Canning (Michael J. Fox) asked Alicia to join forces, and on July 14 Margulies posted a Facebook pic with the caption "Look who's back....."

FOLLOW ON FACEBOOK
Julianna Margulies





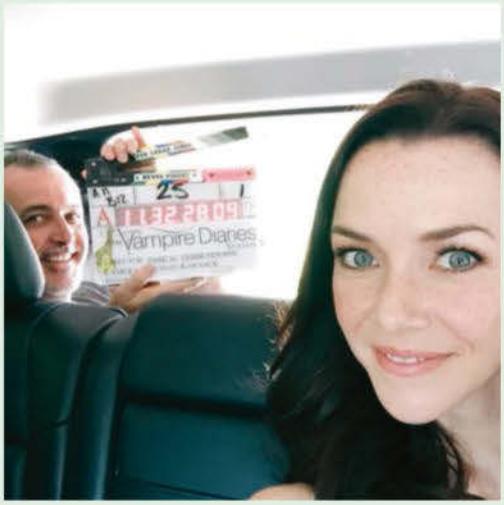
THE VAMPIRE DIARIES THE CW

Posted by
IAN SOMERHALDER & ANNIE WERSCHING

The gang's back in Mystic Falls! With Elena out of the picture, there's a new lady vying for Damon's attention: his troublemaking mom (Wersching).

FOLLOW ON INSTAGRAM
@iansomerhalder
@anniewersching





EW is also getting social! Check out the hashtag **#50Scoops50Days** for the latest insider info and images from your fave fall shows.


For the
beauty
obsessed
MIMI
mimichatter.com @mimichatter
Beauty. Now streaming 24/7.
News, tips, reviews and exclusives from top industry editors and bloggers. Join MIMI and join something beautiful!
From the publishers of Time Inc.
Copyright ©2015 Time Inc.

THE SWORD AND THE STONE-COLD FOX

IN THEIR REIMAGINING OF THE CLASSIC **KING ARTHUR** TALE, STAR **CHARLIE HUNNAM** AND DIRECTOR GUY RITCHIE ARE DETERMINED TO MAKE THE CHARACTER SOMETHING HE'S NEVER REALLY BEEN: A BADASS. AN EXCLUSIVE FIRST LOOK AT NEXT SUMMER'S MEDIEVAL EPIC.

By KEVIN P. SULLIVAN • *Photographs by* MARC HOM • *Illustrations by* LUKE LUCAS



Charlie Hunnam photographed on set in England on July 1, 2015



Director Guy Ritchie and Hunnam

ON THIS JULY DAY IN ENGLAND, THE MERCURY IS AT 98 DEGREES—A RECORD, ACCORDING to the radio—and Charlie Hunnam is wearing leather pants. This would be a major problem for most people, but Hunnam knows a thing or two about cowhide and high temperatures. He starred as Jax, the morally conflicted heir to a notorious California motorcycle gang, for seven seasons on the hit FX series *Sons of Anarchy*, and insists he's not sweating the heat. At the moment, we're in Hunnam's trailer, about an hour northwest of London at Warner Bros. Studios, Leavesden—a.k.a. the Harry Potter studios—where the 35-year-old Brit is playing a legend in Guy Ritchie's *King Arthur*. He's on day 93 of a five-month shoot, deep into a string of six-day workweeks, and the hours of sword battles and filming underwater have taken a toll. His body, he says, is "a bit f---ed." He cracked his knee during an action sequence a few days ago, and now he's limping around the set in the blazing sun wearing those pants and a heavy fur coat. He never complains, though. A king, to paraphrase Louis XVIII, should die on his feet.

Almost every person in the Western world has at least a passing acquaintance with the tales of King Arthur. The legend's origin is unclear, but it seems to have first popped up sometime around A.D. 830 and to have made its official literary debut some 300 years later, in *Historia Regum Britanniae* in A.D. 1136. Since then, the story of a poor, untitled squire who meets his destiny when he's tutored by the wizard Merlin, pulls the

(PREVIOUS PAGE, PP. 24-27) WARDROBE: ANNIE SYMONS AND OLLIE SOUTHALL; HAIR: SCARLETT MCPHERSON; MAKEUP: CHRISSIE BLUNDELL-HEAD ARMORER: TIM WILDGOOSE; ON-SET ARMORER: GREG CORKER; PRODUCTION: 10-4 INC.



sword Excalibur from a stone, becomes king, forms the Knights of the Round Table, and then falls in love with the maiden Guinevere only to see her tumble for his best friend Lancelot has been recounted in everything from 12th-century French romances to T.H. White's 1958 opus, *The Once and Future King*. In our age, the legend of Arthur has been animated (Disney's *The Sword in the Stone*), musicalized (Broadway's *Camelot*), spoofed (*Monty Python and the Holy Grail*), and even turned into an ultra-soft-core fantasy flick (1981's *Excalibur*). Yet despite one recent failed attempt—2004's *King Arthur* starring Clive Owen—Arthur, as a character, has never quite worked as a badass action hero.

A Cast Fit for a *King*

A foe, a great love, an ally, and a father round out Arthur's world. • *By Kevin P. Sullivan*



JUDE LAW *as*
Vortigern

Arthur's spurned, magically empowered uncle covets the throne and Excalibur above all else.



ASTRID BERGÉS-FRISBEY *as*
Guinevere

Arthur's true love becomes a forest-dwelling, knife-wielding mage in this retelling.



DJIMON HOUNSOU *as*
Bedivere

A knightly ally of Arthur's, Bedivere, according to legend, returns Excalibur to the lake as Arthur dies.



ERIC BANA *as*
King Uther

Faced with his brother Vortigern's deceit, Arthur's father impales himself with Excalibur and turns to stone.

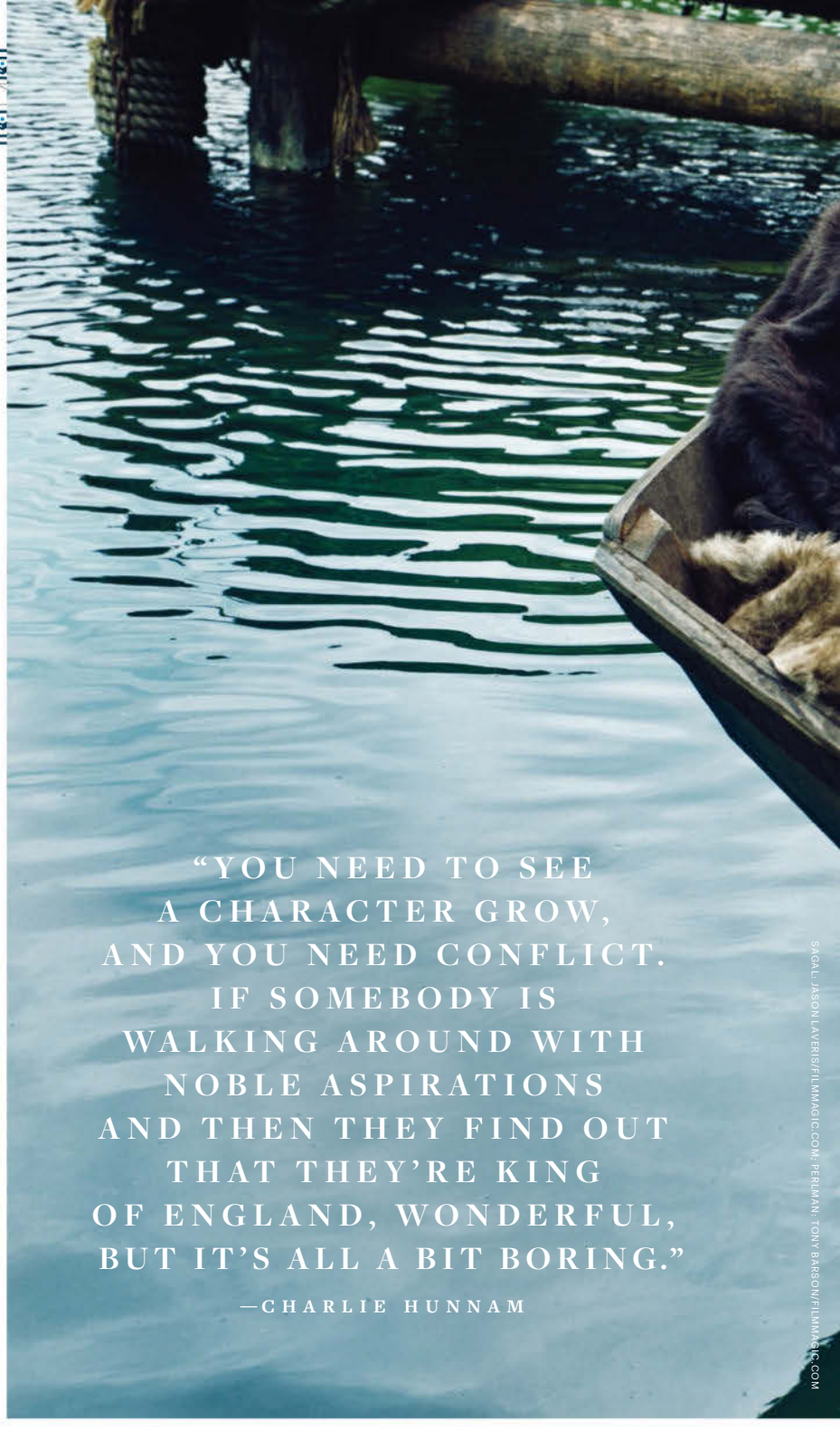
There's a good reason for that. Arthur has a bit of a Superman problem: He's too noble to be cool or dangerous, and he's rarely conflicted. "The pitfall has often been trying to make King Arthur bland and nice, and nice and bland," says Ritchie, 46, who revamped a certain 19th-century detective by casting Robert Downey Jr. as a slo-mo-brawling addict genius in 2009's *Sherlock Holmes*, and who will attempt to butch up the 1960s TV spy series *The Man From U.N.C.L.E.* with his new film (starring Superman himself, Henry Cavill), out Aug. 14.

So when Ritchie and his team set out to give Arthur a rethink, they started at page 1, scrapping his bucolic beginnings for something a little more...Oliver Twist. In the film, which is scheduled for a summer 2016 release, the future king has been orphaned as an infant and raised by three prostitutes in what was then known as Londinium. He becomes a streetwise urchin—you know, a Guy Ritchie character—who rules over his tiny pocket of the fifth-century city without any knowledge of his nobility. The literary King Arthur, Ritchie says, "was a good guy from the beginning. Our King Arthur is not." Hunnam, for his part, was totally on board with that new interpretation and even flew to London on his own dime to audition. "You need to see a character grow, and you need conflict," Hunnam says. "If somebody is walking around with noble aspirations and then they find out that they're King of England, wonderful, but it's all a bit boring and Arthur looks like a bit of a c--t."

Further proving that this is definitely not your grandfather's Camelot, Ritchie & Co. have upped the fantasy quotient, adding supersize castle-storming elephants that carry temples on their backs and giant snakes that war with oversize bats. There's still a sword and a stone, of course, and Guinevere (European beauty Astrid Bergés-Frisbey), and at least one future Round Table knight (Djimon Hounsou as Bedivere). But in this production, there's no Lancelot and, most notably, no Merlin—on screen, at least. "Hopefully, loyalists won't be too offended by what we've done," says producer Lionel Wigram (*Sherlock Holmes*). Or rather: Hopefully, they'll be willing to wait.

RITCHIE AND HUNNAM: DANIEL SMITH; LAW: JULIAN PARKER/GETTY IMAGES; BERGÉS-FRISBEY: DOMINIQUE CHARRIAU/WIREIMAGE.COM; HOUNSOU: DAVID LIVINGSTON/GETTY IMAGES; BANA: MONICA SCHIPPER/FILMMAGIC.COM

When screenwriter Joby Harold sold the script to Warner Bros., he included a series bible of sorts, which mapped out a plan for a six-film franchise. In other words, if *King Arthur* is a hit, we may get to see Merlin work his magic in the sequel. And the odds of that happening, it's fair to say, rest in large part on whether Ritchie hired the right man to lift Excalibur out of the rock and into the light.



"YOU NEED TO SEE A CHARACTER GROW, AND YOU NEED CONFLICT. IF SOMEBODY IS WALKING AROUND WITH NOBLE ASPIRATIONS AND THEN THEY FIND OUT THAT THEY'RE KING OF ENGLAND, WONDERFUL, BUT IT'S ALL A BIT BORING."

—CHARLIE HUNNAM

SAGAL: JASON LAVERIS/FILMMAGIC.COM; PERLMAN: TONY BARSON/FILMMAGIC.COM

AROUND THE TIME RITCHIE WAS LOOKING for his King last year, Hunnam was searching for his next step. The actor had grown up working-class in the city of Newcastle upon Tyne. His father, whom he has described as a "pretty famous gangster," and his mother divorced when Hunnam was 2 years old. That childhood instilled in him both a strong work ethic and an equally strong desire to escape. Acting—"storytelling," as he puts it—provided a path out. "I just thought if I could maybe spend my life doing this, then I wouldn't be a horrible, depressed, existential f---," he says. He broke through as a central character on the British version of *Queer as Folk* and followed that with a gig on the short-lived but adored Judd Apatow series *Undeclared*. He then pivoted to film—e.g., *Abandon*, *Nicholas Nickleby*, *Cold Mountain*—before landing his career-defining role on

Catching Up With the Sons (and Daughters) of *Anarchy*

Here's what the cast and creator have been up to since the series ended last year. • *By Lynette Rice*



Katey Sagal
Gemma Teller Morrow

The actress will stick by her spouse, *SOA* creator Kurt Sutter, and star on his medieval drama *The Bastard Executioner*, out in September.



Ron Perlman
Clay Morrow

The indie film star will play a morally corrupt judge who believes God is propelling his vigilante bender on Amazon's *Hand of God*, debuting this fall.

SMITS: NGELA WEISS/GETTY IMAGES; SIFF: MICHAEL BEZJIAN/GETTY IMAGES FOR CRITICS' CHOICE TELEVISION AWARDS; SUTTER: BECK STARR/WIREIMAGE.COM



Jimmy Smits
Nero Padilla

The TV vet has signed on to *The Get Down*, a musical series from Baz Luhrmann and Shawn Ryan (*The Shield*) for Netflix, expected in 2016.



Maggie Siff
Tara Knowles

Siff will star opposite Damian Lewis and Paul Giamatti on *Billions*, Showtime's 2016 high-finance drama, playing a corporate performance coach.



Kurt Sutter
Writer

In addition to reteaming with FX on *The Bastard Executioner*, Sutter penned *Southpaw*, the Jake Gyllenhaal boxing drama out this month.

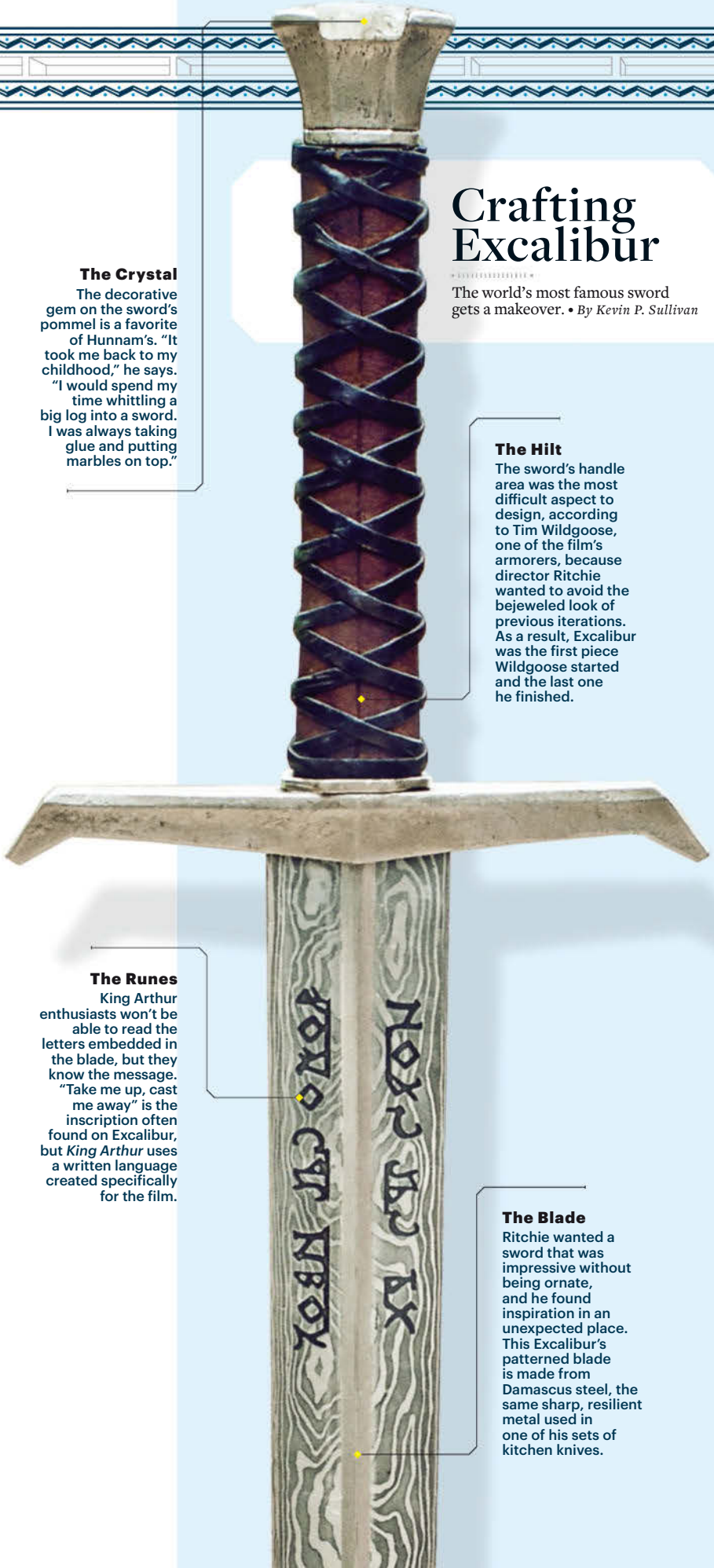
SOA. "*Sons of Anarchy* was an incredibly special experience for me because of the length of it and the deepness of the relationships that developed between all of the actors," he says. "So that was sort of a standalone job that I don't think will ever be replicated. I can't imagine anything being as special for me as that show was."

But by September 2013, the penultimate season of *SOA* had just begun rolling out, and Hunnam was on the road to becoming a movie star. He had already headlined that year's *Pacific Rim*, but the Guillermo del Toro film had underperformed at the box office and had underwhelmed critics. The transition from TV to film can be perilous, and few actors make the leap without bumps and bruises. Movie fame is its own special currency. If you have proved yourself bankable at the box office, you have almost unlimited access to the best scripts and directors. So as *SOA* was winding down, Hunnam, who counts Leonardo DiCaprio, Daniel Day-Lewis, and Viggo Mortensen among his professional role models, needed a movie hit to take his career in that direction. The decision to star in the film adaptation of the erotic best-seller *Fifty Shades of Grey* must have seemed, in that context, like a no-brainer. Until it didn't.

In October 2013, just three weeks before production was set to begin on *Fifty Shades* in Vancouver, Hunnam dropped out, citing a conflict with his *SOA* shooting schedule. That may have been technically true, but Universal Pictures chairman Donna Langley also told EW at the time that Hunnam had realized that the impact on his life of taking on such an iconic role was more than he was willing to bear. Sitting in his trailer at Leavesden almost two years later, Hunnam describes that period as "very, very painful" and still seems burdened about his decision. "I felt like I let myself down," he says. "I let those people down on *Fifty Shades* that I'd grown to really love and respect. It's just a really unpleasant period of time for me. I was seduced into that thing for all of the reasons that one would be seduced by it. For the first time in my life, I had more work than I had time to do it. I was just taking every good opportunity, whether

Crafting Excalibur

The world's most famous sword gets a makeover. • *By Kevin P. Sullivan*

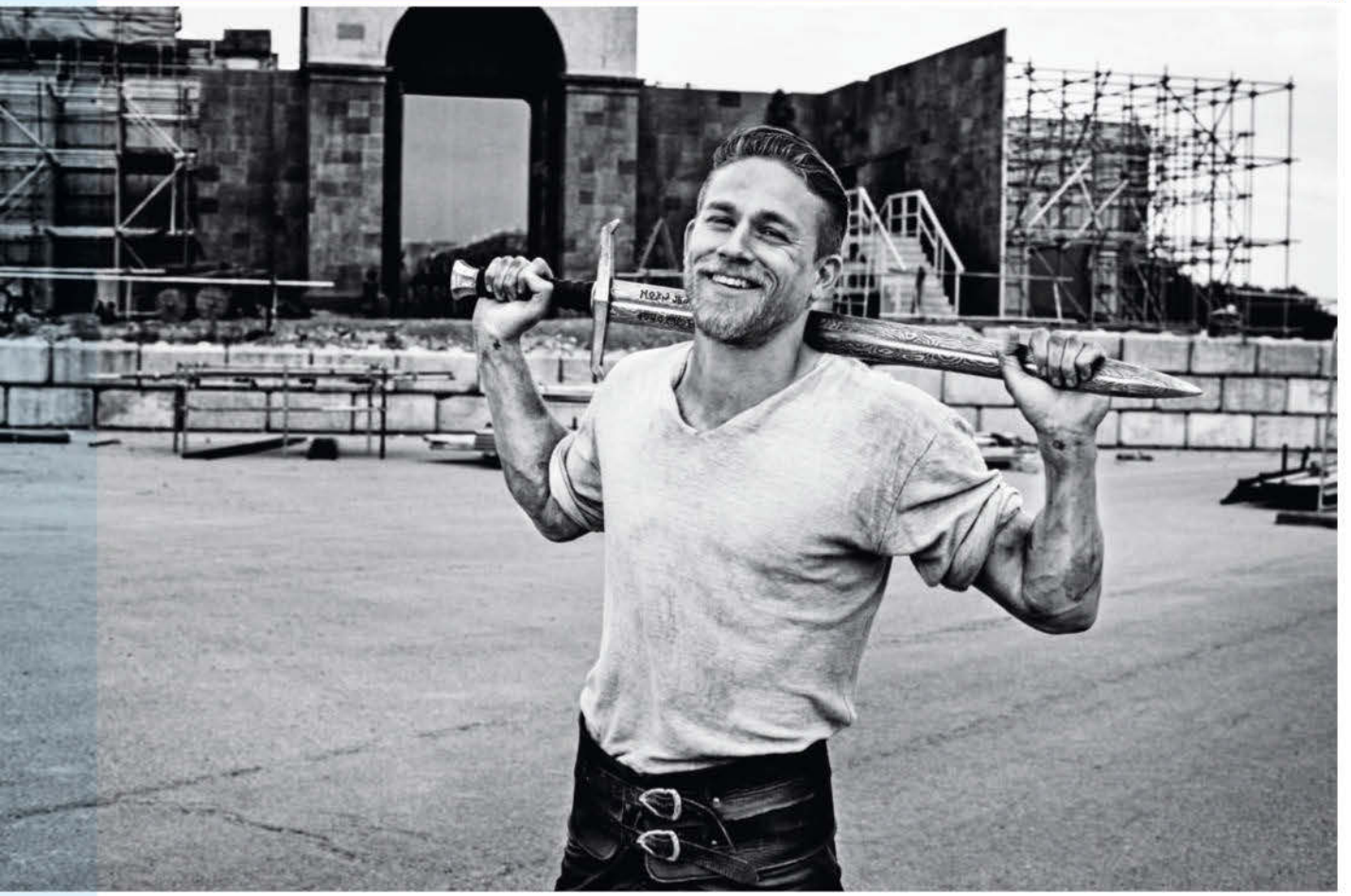


The Crystal
The decorative gem on the sword's pommel is a favorite of Hunnam's. "It took me back to my childhood," he says. "I would spend my time whittling a big log into a sword. I was always taking glue and putting marbles on top."

The Hilt
The sword's handle area was the most difficult aspect to design, according to Tim Wildgoose, one of the film's armorers, because director Ritchie wanted to avoid the bejeweled look of previous iterations. As a result, Excalibur was the first piece Wildgoose started and the last one he finished.

The Runes
King Arthur enthusiasts won't be able to read the letters embedded in the blade, but they know the message. "Take me up, cast me away" is the inscription often found on Excalibur, but *King Arthur* uses a written language created specifically for the film.

The Blade
Ritchie wanted a sword that was impressive without being ornate, and he found inspiration in an unexpected place. This Excalibur's patterned blade is made from Damascus steel, the same sharp, resilient metal used in one of his sets of kitchen knives.



I had time to do them justice or not, and thankfully I caught myself before I let that get out of hand."

In person, the Hunnam you meet depends on his schedule for the day. In between takes on set, his intensity is palpable, even through the screen of a remote monitor, and he'll occasionally pump out a set of push-ups to maintain it. Back in his trailer, he's more relaxed and he knows how to deploy his charm, but he's not a guy who does nonchalance. You'll never hear him shrug off his profession. He's earnest, thoughtful, and invested in doing his job well.

In many ways, he and Ritchie, who never seems more pleased than when he can completely trust in the talent of the people around him, are an ideal match, and Hunnam is grateful that his director views him as a partner rather than as a puppet. "A lot of times, actors are just expected to show up and have learned their lines," Hunnam says. "To me, that's sort of profoundly insulting and also just counterproductive." *King Arthur* has turned out to be the perfect bounce-back. If it succeeds, it can give him the financial and creative freedom to take his career and life—which he shares with his longtime girlfriend, jewelry designer Morgana McNelis—wherever he wants. In the meantime, he says, he's liking the work, despite the heat and the limp and those leather pants. "We've shot for 93 days, and for 85 of those I've gone home feeling that the work was far better than I could have hoped for," he says. And his youthful concern about growing up to be a "depressed, existential f---" seems to have abated too. "There's still a healthy dose of existentialism," he says. "But I do feel very comfortable, satisfied, happy." And in a castle of his own making. ◆

"WE'VE SHOT FOR 93 DAYS, AND FOR 85 OF THOSE I'VE GONE HOME FEELING THAT THE WORK WAS FAR BETTER THAN I COULD HAVE HOPED FOR."

—CHARLIE HUNNAM

Thoughts or questions? Tweet the writer @KPSull.



MEET MUSIC'S NEW BREAKOUT

OMI FIRES UP THE POP RALLY

How the Jamaican singer scored the biggest new song on the planet with ***"Cheerleader."***

By **MADISON VAIN**

AS A KID GROWING UP IN THE BUSTLING parish of Clarendon, Jamaica, Omar Samuel Pasley was obsessed with the rhythmic flows of poetry and hip-hop. At school, he and his friends would take turns freestyling in the halls or performing on top of their desks in class. "The whole aspect of lyrical composition fascinated me," says the 28-year-old singer, who records as OMI (pronounced OH-mee), a nickname given to him by his dad. Sure, dancehall and reggae may be the country's most beloved genres, but Pasley says he was always looking outside the country's borders for inspiration. "I want to be known for doing world music," he says. "I want to connect with people!"

He's achieved that goal—perhaps beyond his wildest dreams. If you've been anywhere near a radio the past few months, not to mention at any wedding with a DJ and a dance floor, chances are you've heard OMI's inescapable song "Cheerleader." The three-minute electro-ska ditty is shaping up to be the defining one of summer 2015. It topped the *Billboard* Hot 100 in July and has been No. 1 on iTunes in more than 50 countries. "To say that I didn't expect all this would mean that I didn't believe in my talent, and that's not the case," the singer says quietly while on a break from a marathon tour of New York City, which included performances on *Good Morning America* and *The Tonight Show Starring Jimmy Fallon*. "I know it seems like my battery is on low, but I promise, I'm doing cartwheels in my mind!"

Although "Cheerleader" is burning up the airwaves now, it has actually been kicking around since 2012, when revered Jamaican producer Clifton "Specialist" Dillon released it locally. It gained new heat thanks to a remix by German producer Felix Jaehn, who added tropical-house beats and sped-up vocals after he was commissioned by OMI's label, Ultra. "The positive vibes weren't highlighted in the original production," Jaehn says. "I wanted to take the vocal, which I liked, and convert it into a danceable, feel-good song." Pasley admits he was floored by the new version: "He kept true to the song's essence. It wasn't one of those crazy remixes that highlight the DJ and not the artist."

Pasley says it's more than just the track's bright groove that's caught on—the G-rated lyrics, about a man's love for the girl who's "always in my corner," also appeal to a mainstream audience (to say nothing of the *Kidz Bop* set). "The story is so simple with its level of innocence," Pasley says. "It's a conversation: 'Look, this is how I see you, and I appreciate this about you.'"

The history of pop music is rife with one-hit wonders, from the Baha Men's "Who Let the Dogs Out" to Los del Rio's "Macarena." But Pasley, who says he's releasing a follow-up single "soon" and an album in the fall, has bigger ambitions: "We all know the greats like Sam Cooke, James Brown, and Bob Marley. If you have a good sound, then it withstands time." ◆

Thoughts or questions? Tweet the writer @tweetsinvain

"'Cheerleader' broke first with the kids," says Omar Samuel Pasley. "That's a special stamp of approval!"

SCOTT SCHATEK



WETTER! H

ON JULY 31, THE BELOVED CULT FILM IS RETURNING AS A NETFLIX SERIES WITH



Janeane Garofalo and Molly Shannon lead the charge in a scene from *Wet Hot American Summer: First Day of Camp*

OTTER! BETTER?

ALL THE ORIGINAL PLAYERS—AND EW GOT THEIR GREATEST FIRESIDE STORIES.

BY DAN SNIERSON

Paul Rudd with a pack of counselors, including Marguerite Moreau, Zak Orth, Michael Showalter, and Michael Ian Black





IT'S A CRISP AFTERNOON IN FEBRUARY, but summer has come early to the Calamigos Ranch in Malibu. Specifically, the summer of '81.

For the past seven weeks, the venue's rolling grounds have been repurposed as the set of the Netflix prequel *Wet Hot American Summer: First Day of Camp*—an eight-episode event series based on the 2001 cult classic *Wet Hot American Summer*, a zany indie film about camp counselors that blossomed into a defining comedy of the new century. Kids in striped shirts and knee-high socks have been tossing Frisbees and facing off in burping contests. Adults in cutoffs and sleeveless shirts have been smoking cigs, sucking face, and getting up to assorted kinds of no good. And today, clad in a peach Lacoste polo that's tucked into tight white shorts, Bradley Cooper is standing by a picnic table fending off a horned-up, frustrated Amy Poehler, who's boasting fiercely feathered hair.

The pair have time-tripped back into character as pretentious theater nerds Ben and Susie, who are bickering over a staff musical to be staged that night.

"Oh, Ben, I don't want to fight with you," pleads Susie. "We're a very important couple. And couples don't fight."

"Yes, they do," he responds. "My parents fought all the time until my father killed himself."

"What's happening to us?"

"I don't *know*!"

"Look, I have an idea," Susie exclaims. "Let's just have angry sex right now, okay? Just treat me like a hussy. Just throw me on this picnic table and let's have passionate makeup sex!"

The take climaxes with Susie breaking a pencil in sexual frustration. As the camera stops, Poehler cracks everyone up by shouting, "What's a bitch got to do to get laid around here???"

(PREVIOUS SPREAD) SAEED ADYANI/NETFLIX. (THIS PAGE) *WET HOT AMERICAN SUMMER: FIRST DAY OF CAMP*: GEMMA LA MANA/NETFLIX; CARDINAL: CHASS3/ISTOCK; STICKS: IVANASTAR/ISTOCK

MEET THE NEW FACES

CAMP FIREWOOD WILL WELCOME OODLES OF FRESH CHARACTERS IN THE NETFLIX PREQUEL. HERE'S A SIX-PACK SAMPLER TO GET THE PARTY STARTED. BY **DAN SNIERSON**



LAKE BELL
Donna
She's another love interest of Coop's (Michael Showalter) but is also charmed by Israeli soccer counselor Yaron (David Wain).



JOSH CHARLES
Blake
An alpha at rival camp Tigerclaw, he is steamed that girlfriend Katie (Marguerite Moreau) is slumming it at Firewood.



JON HAMM
The Falcon
This badass government assassin is on a mission. Which means that he's not Don Draper and you *should* be afraid of him.



JASON SCHWARTZMAN
Greg
The ambitious boys' head counselor teams up with Beth (Janeane Garofalo) after they stumble onto a big conspiracy.



JOHN SLATTERY
Claude Dumet
The Broadway director, helping to put on a musical, may pose problems for Ben (Bradley Cooper) and Susie (Amy Poehler).



KRISTEN WIIG
Courtney
A sweater- and pearl-clad counselor at Tigerclaw, she's described as a "bit of a femme fatale."

This question—and many others—will be answered on July 31, as creators David Wain and Michael Showalter hope to recapture the original lakeside lightning in a bottle with the reboot—and generate some new bolts, too. The coolest coup: *All* the original cast members were willing to reprise their roles, no matter how famous they'd gotten—from Paul Rudd's scoffing D-bag Andy to Elizabeth Banks' barbecue-sauce-smeared babe Lindsay to Christopher Meloni's unhinged, refrigerator-humping chef Gene—and this time, they'll swap punchlines with a new constellation of shiny stars that includes Jon Hamm, Josh Charles, Michael Cera, Chris Pine, Kristen Wiig, and Jason Schwartzman.

"It's a special little club," says Meloni. "For somebody to dust it off and say, 'We want to revisit this place with these characters,' everyone said, 'Yep, I'm in.' And goddamn it, we're the same people we were before success. We're all like, 'I want to be back with my family.'" The premise's inherent ridiculousness made Rudd laugh. "I loved the idea that we were too old to play the parts we played in the movie, and now that we're 15 years older, we're playing even younger than the movie," he says. "That made complete sense to me."

THE RETURN OF *WET HOT* ISN'T just about getting one of the largest and greatest comedy ensemble casts together on one set again—it's also a tale of the long shot turning into a big shot and then getting an even *bigger* shot. It's the weird little indie that could, a modest gem of modern alternative comedy that's built out of irony and heart. Yet when it first came out, *Wet Hot American Summer* seemed like one of the least likely movies to spawn such a highly anticipated prequel. Veterans of sketch fave *The State*, Wain and Showalter had penned a camp-movie spoof set on the last day of summer 1981 at the fictional Camp Firewood, inspired by their own sleepaway experiences. After casting a ragtag collection of comedy pros (Janeane Garofalo) and Hollywood newcomers (Bradley Cooper), along with a few of their *State* mates (Michael Ian Black, Ken Marino, Joe Lo Truglio), they holed up at Camp Towanda in Pennsylvania in spring 2000 to shoot the $1.8 million flick. It was cold and rained nearly every day. "Everyone had a blast," recalls director Wain. "We shot for 12 hours a day and partied for 12 hours a night. It was crazy."

Featuring meta absurdity, feel-good silliness, a dash of druggy darkness, and a serving of steamy romance (plus a gay marriage ahead of its time), the edgy romp-com grossed only $295,206 at the box office (making it the No. 252 movie of 2001) and was roasted by critics ("an almost laughless bomb"). But as its stars—like Cooper, Poehler, Banks, and Rudd—rose to big fame in subsequent projects, and people discovered the movie on DVD and cable or in screenings at bars, colleges, and festivals, the legend slowly grew. Soon it became a must-watch. "I used to buy it on

BELL: DAVE J. HOGAN/GETTY IMAGES; CHARLES: WALTER MCBRIDE/WIREIMAGE.COM; HAMM: GREGG DEGUIRE/WIREIMAGE.COM; SCHWARTZMAN: JIM SPELLMAN/WIREIMAGE.COM; SLATTERY: MIREYA ACIERTO/FILMMAGIC.COM; WIIG: JAMIE MCCARTHY/GETTY IMAGES

DVD to give to people as a gift," says die-hard fan Jason Schwartzman, who joins the reboot as "fussbudget" boys' head counselor Greg. "There were definitely a couple times when I would miss a line because I'd be like, 'I'm in a room, acting in a scene with all these people. What's going on? This is crazy!'"

By the time the cast did a live reading of the script for rabid fans at SF Sketchfest in 2012, the appetite for more *Wet Hot* was undeniable; and in the age of reboot mania and new platforms like Netflix, which was just getting into the business of embracing fan favorites and nostalgia-driven acts, a return was almost inevitable.

Netflix chief content officer Ted Sarandos was eager to recapture the flag, citing the "superpassionate fan base" that repeatedly watched *Wet Hot* on the streaming service. "It was so funny and ahead of the curve of what everyone else was doing—it's almost like an origin story for the current state of American comedy," praises Sarandos. He was meeting with Wain about other projects when the conversation drifted to what a *Wet Hot* follow-up movie would look like or even the possibility of a limited series on Netflix. During the development stages with executive producer Jonathan Stern, the boys realized that with their surplus of story ideas, a short-run series made sense instead of another film. The canvas would be several hours, not 90 minutes. "A lot of the comparisons go away right off the bat," says Showalter. "It feels like the right thing to switch it up in that way, so that people really would see it as its own thing and not as 'Well, they'd better be able to top the original!'"



But before formally pitching Netflix ("We talked to some of the lesser ones like Yelp, we talked to Skype, we had a meeting at Hooli and they wanted to do something," deadpans Wain, who also consulted with the creator of another Netflix reboot special, *Arrested Development*'s Mitch Hurwitz), the pair secured commitments from their now-in-demand original cast. The goal, though, was to re-create an ensemble feel, not to string together a bunch of cameos. "We tried to [give] every cast member a roughly equal-size story line," says Showalter. "Everybody has an arc." (This would require plenty of scheduling wizardry and, in a few cases, some Hollywood magic to make it appear that characters had filmed a scene together.) Wain and Showalter knew that a revival of the beloved franchise would come with expectations higher than camp counselors on an in-town heroin binge—they weren't interested in a nostalgic retread, though. "The goal is not 'Remember that old movie? We're getting together a bunch of old people celebrating what we did years ago!'" Wain says. "It's to make this as present tense and its own project. I'm excited about this material for its own sake."

For matters of weather and convenience, the series was shot near L.A., where Firewood was re-created by studying photos of Pennsylvania's Camp Towanda—and freeze-framing the DVD. Walking onto the Firewood set again was a trippy treat for many *Wet Hot* vets. "A total blast and surreal," says Rudd. Poehler says, "When I turned the corner to the set and saw the

THE GREATEST CAMP STORY EVER TOLD



(From left) Ken Marino, David Wain, and Showalter on set

Wet Hot co-creator and executive producer/star Michael Showalter shares his best (and worst) story from camp, which inspired a scene in the prequel series: "When I was a camper, I needed to make a number two and had to walk a quarter of a mile to get to the bathroom. When I crested a hill, I could see it 100 yards away, and the excitement made me go to the bathroom in my swim trunks. I was probably 10 years old, and at that time of your life there is *nothing* funny about that. That's a life-or-death situation. So I hid my bathing suit in the woods under a bunch of bushes and went back to my bunk and changed and took a shower. But a bunch of my bunkmates found the bathing suit. I denied that it was my bathing suit, but they were like, 'Your name tag is sewed into it.' I said the most ridiculous lie known to man, which is: 'Someone must have stolen my bathing suit, took a s--- in my bathing suit, and then hid it in the woods. And I'm insulted that you would even think that that's not what happened.'" —*Dan Snierson*









Clockwise from far left Bradley Cooper and Amy Poehler; Cooper and Black; Rudd and Moreau

replica, I was overwhelmed. I was like, 'Whoa.' It was really cool. *Really* cool." She describes the vibe of the shoot as "very class reunion-y. Everyone is feeling super happy to be there. Everyone is a lot older and a little bit more relaxed. And everyone is a little less hungover. *Maybe*. I can't speak for everyone," Poehler says. "[There's] a lot more sharing pictures of kids and dogs, a lot more of 'Where are we going to dinner?' whereas 15 years ago, it was a lot of smoking and sneaking around and going into town to buy booze." Meanwhile, Michael Ian Black says he was just surprised to be there at all. "Even on the first day up until they started rolling, Zak Orth, who plays JJ, was like, 'It may not happen,'" he says. "I think we all kind of felt that way. I'm *still* not convinced."

Assuming this isn't an elaborate prank or fever dream, here's what we can look forward to in *First Day of Camp*: Our counselors greet the arriving campers, including loner Kevin (David Bloom), whom Coop (once again played by Showalter) befriends. Ben and Susie get musical guidance from Broadway director Claude Dumet (John Slattery) and a tough choreographer (Michaela Watkins). "Toxic waste threatens the existence of the camp," hints Showalter. Romantic triangles develop. The long-simmering rivalry with Tigerclaw—the snobby camp across the lake—heats up. Beware: Tigerclaw a-hole counselor Blake (Josh Charles) rocks a triple-popped collar. "That was when I knew I had made the right decision coming to play with these guys," says Charles. "I was having a costume fitting, and we were talking about doing a double-popped. Showalter is sitting in the trailer, and he's like, 'I think we should go *triple*.' They had to sew the collars into the shirt, because otherwise it just would've been too thick."

The plot will also introduce outlandish backstories for counselors like Lindsay (Banks) and Abby (Marisa Ryan). "Part of the fun was treating the characters like we're doing a prequel to *Star Wars*," says Wain. "We're doing these iconic, mythic, huge things when really it's just a bunch of horny, zit-covered teens at camp." In addition, little asides from the film will be fleshed out, like Gail's (Molly Shannon) failed relationship with a "Jonas." ("She is a bit addicted to love," says Shannon about her hilariously downtrodden character. "Almost like a drunk with a bottle.") And the mystery of that talking can of vegetables (voiced by H. Jon Benjamin) will be revealed. "You want to know: How did Spider-Man get his superpowers? Why is Daredevil blind? How does a can of vegetables become a can of talking vegetables?" asks Showalter. "There's got to be a story there."

But the real story here is that the ultimate underdog got an unexpected chance to splash around in the lake again. "The entire experience of *Wet Hot* feels like a bonus track," says Poehler. "The fact that we got to do it, the fact that it was made, the fact that it was good, the fact that people continue to like it, and now we're doing this—it all feels like extra-cool stuff."

And this doesn't mean the end of the trail yet. Netflix, Wain, and Showalter are open to more adventures. "In the movie, it's decided that they're going to meet 10 years from now," says Showalter. "That would make them in their mid-20s. It would be early '90s. It was the grunge era.... I wouldn't mind seeing them as quasi-adults." Wain, meanwhile, is thinking big: "The main thing we've been talking about is for the next season to combine *Wet Hot* and *Orange Is the New Black*. The residents of the Litchfield prison escape and go to Boston at the same time as all the *Wet Hot* counselors, and they end up having an orgy in the Charles River." Hey, stranger things have happened. And probably will this *Summer*.

Thoughts or questions? Tweet the writer @dansnierson.

WET HOT AMERICAN SUMMER: FIRST DAY OF CAMP: SAEED ADYANI/NETFLIX (3). MOREAU AND RUDD: GEMMA LA MANA/NETFLIX



NO JOKE

JASON SEGEL IS

As author DAVID FOSTER WALLACE in this month's *THE END OF THE TOUR*, the 35-year-old star proves that he's more than just a funny man. He's a potential Oscar nominee. BY SARA VILKOMERSON • PHOTOGRAPH BY MICHAEL MULLER

INTERVIEW ENOUGH

ACTORS AND YOU'LL START TO HEAR CERTAIN TROPES over and over again. Like how they were very shy as children. Or just how grateful they are to be in this project with that director. Another tried-and-true chestnut: They only want to take roles that push them out of their comfort zones. So when Jason Segel says, "I try to do things that scare me," one could be forgiven for thinking he's steering the conversation into well-worn territory. But talk to Segel for any length of time, and it becomes clear that fear—as an emotion, a concept, a tool—is something that preoccupies him. Scaring himself, after all, is what led him to write and star in 2008's *Forgetting Sarah Marshall* (a project that he calls one of his most honest performances and includes what was surely a scary-to-film full-frontal nude scene); it was what helped bolster him when he decided to bring back our favorite felted figures in 2011's *The Muppets*; and it's what inspired him to write *Nightmares!*, the children's book series about facing your fears. And it was that same mixture of angst and nerves that propelled him—less than 24 hours after ending his nine-year run as Marshall on *How I Met Your Mother*—to tackle the role of author David Foster Wallace in *The End of the Tour* (July 31).

His startling dramatic turn will stun audiences used to seeing Segel as a comic foil. The humor remains, but Segel goes darker than he ever has to transform into the complicated, conflicted, brilliant literary figure who committed suicide in 2008. Based on journalist David Lipsky's 2010 book, *Although of Course You End Up Becoming Yourself*, the film focuses on the five days in 1996 when *Rolling Stone* sent Lipsky (played by Jesse Eisenberg) to accompany Wallace on his last book-tour stop in support of *Infinite Jest*, the critically acclaimed 1,079-page book that made Wallace a reluctant literary rock star.

Over the course of 106 minutes, the two men spar over everything from Alanis Morissette and cheeseburgers to talent, ambition, and depression—managing to forge a fragile intimacy in the process. It's a career-changing performance for Segel and one that will surely start early Oscar chatter. "I watched the movie and I was so proud of him," says Judd Apatow, who gave the actor his first break as Nick on the 1999 cult series *Freaks and Geeks*. "I could tell how deeply he related to David Foster Wallace and it all felt very personal to me. It made me cry."

ON A COOL AND RAINY RECENT AFTERNOON, Segel sprawls his long limbs over a sofa in New York City's Bowery Hotel. In an industry where nearly every celebrity is essentially doll-size, the lanky 6′4″ actor is a towering anomaly. "I am right at the limit of being able to buy clothes at normal stores," he says with a grin. "Anything taller would be trouble."

Despite his size, Segel has an approachable, gentle-giant quality. "He has an inherent likability," says *The End of the Tour*'s director, James Ponsoldt (*The Spectacular Now*), who'd been a fan of Segel's since *Freaks and Geeks*. "Jason was the emotional anchor of that show. He was the one I felt like I knew—the one I wanted to spend time with. You watch early Tom Hanks, early Jack Lemmon or Jimmy Stewart performances—you just like hanging out with those guys regardless of the context or the film they're in. I felt that way about Jason."

While filming *Tour* in Michigan in the winter of 2014, Ponsoldt discovered many people felt the same way. "Jason is a very recognizable guy," the director says. "If you're on people's TV sets several times a day, people think that they know you. Jason has a grace and kindness—it's natural to him—but I think he works hard to be compassionate with people. I can't imagine what it's like to not be able to be alone in public."

Segel, 35, has been acting since the age of 17 and recently figured out that he's been in the public eye longer than he hasn't. "I've made friends with it," he says. "I figure out the parts I don't like and I do my best to either eliminate those or acknowledge that I have no control over them."

The End of the Tour explores one of the most tricky by-products of being famous: that total strangers bring their own ideas and expectations when they meet you. In





(From top) Segel on *How I Met Your Mother* and *Freaks and Geeks*

(PREVIOUS SPREAD) CPI SYNDICATION; (THIS SPREAD) *HOW I MET YOUR MOTHER*: RON P. JAFFE/FOX; *FREAKS AND GEEKS*: CHRIS HASTON/NBC; *THE END OF THE TOUR*: A24 FILMS (2)

the film, Lipsky arrives at his interview with Wallace with a set of preconceived notions—a bittersweet amalgam of admiration and envy—and Wallace is alternately amused, frustrated, and despondent at the disconnect between Lipsky's idea of him and his true self. "There are certain things I could really relate to," Segel says. "Specifically the idea that you never know the fundamental anyone. You know how you perceive them, but you don't know what it's like to sit in their skin at home when they're alone at night."

When Segel first read Donald Margulies' script, he instantly loved it but wondered why Ponsoldt thought of him for the role. While he's turned in quiet, poignant performances in smaller films such as *Jeff Who Lives at Home*, he's still known mainly as the lovable lug in broad comedies like *I Love You, Man* and *The Five-Year Engagement*.

But for Ponsoldt—a hardcore David Foster Wallace devotee—it wasn't a leap at all. "People who had a knee-jerk response to Jason being cast didn't really understand who David Foster Wallace was. They knew he wrote a really challenging book and that he died tragically, so they assumed he must be a depressed intellectual," he says. "Jason completely understands what it's like to be open and vulnerable and honest with people who want a story from him. He gets it on a deeply fundamental level, what it is to live a creative life and to have your privacy feel stepped upon, and to try to find boundaries."





(From top) Jason Segel and Jesse Eisenberg in *The End of the Tour*; Segel

To prepare for the role, Segel asked a few guys at his local bookstore to create an *Infinite Jest* book club; he listened to Lipsky's original interview tapes; and he watched as much footage of Wallace as he could find. Then he left for the shoot's Grand Rapids, Mich., location the day after he filmed the *HIMYM* finale.

Tour's shoot was, by anyone's definition, a bare-bones affair. "It really was just Jesse and me for 15 hours a day," says Segel. "We drove to work together every day and would leave set, go to a drive-through or something, and then go to sleep and do it again." It definitely made an impression on his costar. "It reminds me of the first movie I ever did, *Roger Dodger*—that good feeling, that camaraderie," Eisenberg says. "We were in one of the coldest cities in America during one of their coldest winters on record, and I'll remember this experience with that same fondness. A lot of that had to do with working with Jason."

"People who had a knee-jerk response to Jason being cast didn't really understand who David Foster Wallace was."
—DIRECTOR JAMES PONSOLDT

The movie came at a time when Segel was trying to figure things out careerwise, and it helped him focus. "I had arrived at a moment which is like, 'Okay, if I'm lucky I have 60 more years of this. I better make friends with that other part of myself that either tells you that you're doing great or you're a piece of s---,' " he says. "We all have that Other Us that is with us at all times—you can't get rid of that."

Segel brushes off Oscar talk ("If Jason were the type of person that engaged with that too much, I think he might've been the wrong person to play the role," says his director) and insists he's just excited for the rest of the world to see *Tour*. "When they said, 'That's a wrap,' I felt like I had done everything I possibly could to do my job well," he says. "That's a great feeling. My father asked me how things went and I said I did the best that I could. He said, 'Oh, I'm sure you did better than that.' I said to him, 'No, I mean it in the right way." He smiles. "I did the *best* that I could." ◆

Thoughts or questions? Tweet the writer @Vilkomerson.

A Billy Joel State o



SING US A SONG! **THE LEGENDARY ARTIST,** WHO'S ON THE
REFLECTS ON HIS NEARLY

BY **Kevin O'Donnell** PHOTOGRAPH BY **Chad Batka**

f Mind



Billy Joel, on July 1, 2015, at Madison Square Garden in New York City

ROAD THIS SUMMER,
50-YEAR CAREER—AND BREAKING RECORDS TODAY.



ONE OF POP'S BEST SONGWRITERS hasn't released a new album since 1993, but he's still breaking records, performing nonstop—and connecting with a younger generation of fans. From his hometown of Oyster Bay, Long Island, Billy Joel, 66, looks back on a nearly 50-year career, revels in being labeled "dad rock," and opens up about whether he'll ever release new music again. "I may keep performing. I may stop," says the Grammy winner. "I've learned to never say, 'I'm quitting.'"

You just performed for one of the biggest crowds ever headlining Bonnaroo. Was it fun playing in a festival setting?
It was different. I mean, I'm not really a festival act. I went to Woodstock. I didn't play there, but I went up on a motorcycle, which was a good move because the highway was just a parking lot. I wanted to see Hendrix and the Who. But after a day and a half with no real toilet facilities...what am I, a bear? I have to go in the woods? There was a lot of mud and people were smoking a lot of pot and taking a lot of acid.

Did you indulge?
I didn't do anything back then. I drank a beer or something. The first day, I saw Santana. Or was it Joe Cocker? I was dirty and itchy and covered with poison ivy and I thought, "Just get me out of here! I've got to use a bathroom."

How did that compare to Bonnaroo?
I didn't play Woodstock, so it's one thing to be there and it's another to perform. But Bonnaroo was great. It was mostly new bands. There weren't a lot of classic-rock acts. I suppose I'm classic rock. Except Robert Plant, who performed. He was standing by the side of the stage while we were playing. I couldn't get to talk to him. It was weird. I got this feeling, "The kids aren't here to see me." The average age was 23 years old.

You were a headliner—you're 100 percent a draw!
I don't know. At the beginning there was almost a feeling of a disconnect. Do they know me? Do I know them? "Who's Billy Joel? Didn't he do, like, 'Piano Man?' Isn't he the 'Uptown Girl' guy?"

But then you came to New York a few weeks later and headlined Madison Square Garden. How'd that feel?
It felt good. Richie Sambora came out—I didn't think he was going to come. It was just loose. There was this expectation that something important was going to happen because we tied the record for number of performances [with Elton John]. People like to talk about it—they like to cook up a rivalry between me and him.

He did slag you in the press a few years ago, saying you were responsible for the tour getting canceled.
He does that with everybody. He runs off at the mouth and regrets it later. We made up a long time ago. We sat down and I was like, "Don't throw your friends under the bus."

What was that meeting like?
He was concerned. I think he's a little scared of me sometimes, like, "What's he going to do?" We'd have these friendly go-rounds where he'd say, "Why don't you put out more albums?" And I'd say, "Why don't you put out less?" I'd tie his shoes on stage while he's playing the piano—just to try and f--- him up.

In July you broke his record for most solo performances at Madison Square Garden and celebrated by covering his song "Goodbye Yellow Brick Road." Were you being playfully shady?
That was really an homage. He's, like, the guy before me! He was the piano player before I was a Piano Man. I felt humbled by it—to play 65 times and beat his record. I thought, "I'd like to tip my hat to the man."

In August you'll play the final show at Nassau Coliseum, your hometown venue, before they tear it down to rebuild it. Do you recall the first time playing there?
It was the first big arena I ever played, right after *The Stranger* came out in 1977. Very,

RICHARD E. AARON/GETTY IMAGES







(Clockwise from far left) Joel performing in his home studio in Los Angeles in 1984; Joel (second from left) in his first group, the Hassles; Attila's 1970 self-titled album

THE HASSLES: PHOTOFEST

very exciting. Everyone I knew in the world was there. Ex-girlfriends, you know...

In the '70s, critics weren't always kind to your music, and you'd often rip up bad reviews on stage. With your continued success today, do you feel vindicated?

I was kind of dumb when I was younger because there'd be, like, 10 reviews and eight of them would be great. I would pay attention to the two that weren't so great. I'd go off half-cocked and I had a chip on my shoulder. I think that's a Long Island thing. And I suppose after a couple years of tearing up reviews on stage...what's the saying? Don't get into a pissing war with people who order ink by the barrel?

You haven't released an album of pop songs since 1993's *River of Dreams*. Do you want to make more pop music?

I'm writing new music all the time. I'm just not writing pop stuff. It's not my goal right now. I'm writing for the sake of writing music. Whether it gets heard or not isn't an issue for me. It keeps my own juices going and my mind active.

Do you write your music down?

There's no tapes of what I've been writing for the last 20 years. I should have put it on tape because I'm sure my memory will start to go. I'm 66 now. Probably got a good couple of years left. [*Laughs*]

I imagine you owe your label a new album.

I think I owe a couple. I mean, they keep putting out these compilations: live, greatest hits, love songs. I heard the love-songs one...blech! I threw up in my mouth when they did that. People think I'm doing it, but I'm not! [*Laughs*]

You're about to become a father again with your wife, Alexis. Will your child inspire new music?

I'm going to write a song for the kid, or something. Alexa, my daughter, who is now almost 30, was always enchanted with music even before there were words.

How do you explain younger fans' discovery of your music?

I don't know! I haven't figured it out. I assume they're their own generation and they've got their own music. There's a lot of stuff I don't know about, like electronic dance music.

Which they call EDM.

Yeah! That's a whole other thing. But obviously they've heard my music somewhere. Whether their parents played it and it's, like, dad rock, which I love. I love that expression! That's what I am. [*Laughs*]

Performing classics like "Piano Man" and "New York State of Mind" night after night—do you get tired of that?

Honestly, I'm a little sick of ["Piano Man"]. But the audience sings it now and it's their turn to shine. They're singing about Davy in the Navy... There's been a skepticism about the characters [in my songs]. John the bartender who wanted to be a movie star, Paul the real estate guy who was writing the Great American Novel, the waitress practicing politics—that ended up being my wife! I didn't make this s--- up! They're all based on real characters. And the song still resonates.

It's part of the Great American Songbook.

I guess so. That surprised me about Bonnaroo. Are people going to like "Piano Man"? It's an old, long song about a guy at a depressing piano bar. But they were all singing along!

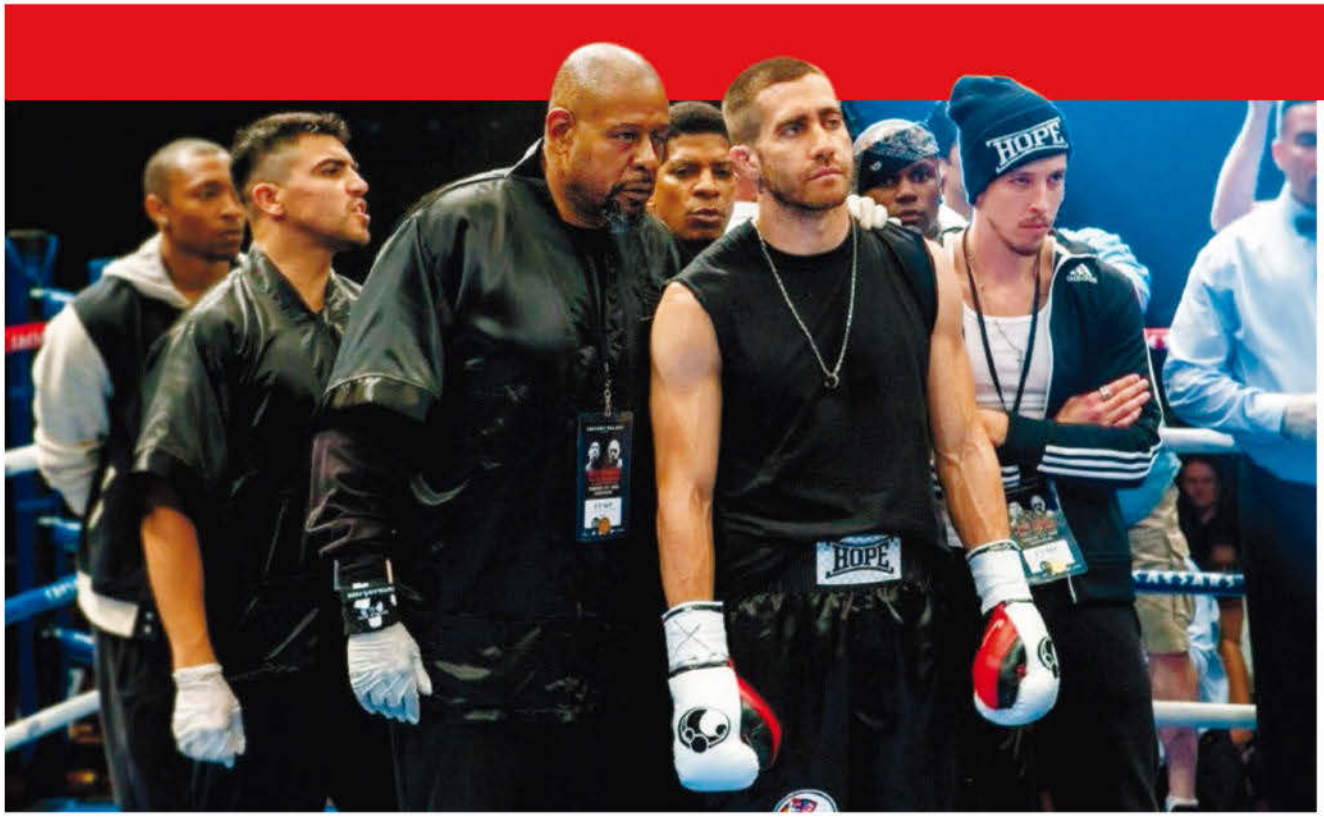
What do you still get a kick out of playing?

"The Entertainer." I was wrong about that song, because I sing, "I won't be here in another year if I don't stay on the charts." And here I am, still on the charts. What the f--- did I know? I thought I was so wise. ◆

Read an expanded interview at ***ew.com/billyjoel.***

Movies

EDITED BY **STEPHAN LEE** @Stephanmlee



▲ Forest Whitaker and Jake Gyllenhaal (center)

Southpaw

STARRING	DIRECTED BY
Jake Gyllenhaal, Forest Whitaker, Rachel McAdams	Antoine Fuqua

RATING	LENGTH	REVIEW BY
R	2 hrs., 4 mins.	Chris Nashawaty, *@ChrisNashawaty*

BY NOW, YOU'VE PROBABLY heard a lot about Jake Gyllenhaal's astonishing physical transformation for his latest film, *Southpaw*. What you've probably heard less of is just how formulaic the movie swirling around his ripped abs and inked torso is. Film acting is a slippery art to discuss. When it's done well, it involves nuance and the subtle sublimation of self—most of which is imperceptible and utterly mysterious. It's why we mistake drastic weight fluctuations and Method stunts for a great performance. Gyllenhaal's *Southpaw* performance is great, but for reasons unrelated to his physique. He's thrilling to watch and the only unpredictable thing in a two-hours-plus movie where you can count on one hand the number of moments that aren't hand-me-downs from better boxing films like *Rocky*, *Raging Bull*, and *Fat City*.

The movie's title refers to a fighter who uses his left fist as his agent of destruction. Since most lead with their right, an uppercut from the south side can pack a devastating surprise wallop. Gyllenhaal's light-heavyweight champion, Billy Hope (an unfortunately on-the-nose name), isn't a natural southpaw, but it's the stealth weapon he'll unleash as his rags-to-riches-to-rags saga reaches its inevitable riches-again finale. At the beginning of the film, we see

SCOTT GARFIELD

NEWS FLASH

Who You Gonna Call? The Ghostbusters' names in next year's all-female reboot have been revealed: Erin (**Kristen Wiig**), Jillian (**Kate McKinnon**), Abby (**Melissa McCarthy**), and Patty (**Leslie Jones**). But will there be a Slimerella?

Billy's hands being wrapped before the fight that will earn him the championship belt, while his wife, Maureen (Rachel McAdams), who's been by his side since they were kids in a Hell's Kitchen foster home, gives him a steely pep talk. The good times won't last. After a tragedy sparked by a showboating rival (Miguel Gomez), Billy loses everything: Maureen, his daughter (Oona Laurence), his fortune, and his will to live.

Yes, *Southpaw* is a redemption story, that hoariest of feel-good subgenres. But Gyllenhaal manages to give Billy a raw inner fire that's more impressive than anything the actor's achieved with his personal trainer. Coming off a string of dazzling, career-redefining roles in films like last year's *Nightcrawler*, Gyllenhaal turns Billy's pain into an inarticulate rage. You get the sense that the ring is a place where he finds peace through oblivion. At his lowest point, Billy humbles himself and asks the owner of a skid-row gym (Forest Whitaker) for help getting back on top and gets the sort of gruff life lessons ripped from the Burgess Meredith playbook. Gyllenhaal and Whitaker's wary friendship is the film's high point. But just as director Antoine Fuqua starts to close in on something interesting and unexpected, he retreats to the safety of his corner and gives us what we've seen too many times before: a predictable flurry of melodramatic jabs when what he really needed to throw at us was a haymaker we couldn't see coming—the knockout punch of a southpaw. **C+**

THIS FILM CONTAINS THE FOLLOWING:

- A — ABS
- BD — BLOODY DROOL
- SB — SPIT BUCKETS
- FC — 50 CENT

COMPARED TO OTHER BOXING MOVIES



BEST

Raging Bull (1980)
Rocky (1976) ▲
Million Dollar Baby (2004)
Fat City (1972)
The Fighter (2010)
Ali (2001)
Southpaw (2015)
Cinderella Man (2005) ▼
Against the Ropes (2004)
The Main Event (1979)

WORST



ROCKY: UNITED ARTISTS/ENTERTAINMENT PICTURES/ZUMAPRESS.COM; *CINDERELLA MAN*: GEORGE KRAYCHYK



Josh Gad flees the giant Pac-Man

Pixels

STARRING Adam Sandler, Kevin James, Josh Gad, Michelle Monaghan, Peter Dinklage

DIRECTED BY Chris Columbus

RATING PG-13

LENGTH 1 hr., 46 mins.

REVIEW BY
Chris Nashawaty, *@ChrisNashawaty*

WHAT A WEEK for Adam Sandler's Happy Madison Productions. First, as an appetizer, it offers up the wafer-thin David Spade delicacy *Joe Dirt 2* (see review, page 49). Now, as the mouthwatering entrée, we get *Pixels*. These truly are glorious times to be a movie lover. Seriously, though, this lazy and cynical one-two punch is about as rank as double features come. Call me old-fashioned, but when you get paid millions of dollars for a gig most folks would kill for, you should at least be able to fake some energy and enthusiasm on screen. But that's too much to ask of Sandler here. It's too bad because the film's retro-cool premise has an undeniable nostalgic pull for anyone who misses the days when you could waste an entire afternoon with nothing more than a roll of quarters, a Big Gulp of Mountain Dew, and an Asteroids machine. Sandler plays one such former arcade wizard who grew up to be a disappointment, but gets a do-over when Earth is attacked by aliens inspired by classic games like Pac-Man, Centipede, and Donkey Kong. It's a giddy windup, and director Chris Columbus (*Home Alone*) sweats to give it a joy-buzzer pace. But neither Sandler nor his listless writers (too many punchlines just sit there and collect flies) seem invested. Whether he's saving the planet or putting the moves on Michelle Monaghan, Sandler can't be bothered to raise his pulse above comatose. If he doesn't care, why should anyone else? **D+**

ANATOMY OF AN ACTION SCENE

Behind Tom Cruise's *Impossible* Plane



AS AGENT ETHAN HUNT, Tom Cruise has leaped from the world's tallest building, jumped off Shanghai's soaring skyscrapers, and scaled mountains bare-handed. But those stunts take a backseat to *Mission: Impossible Rogue Nation*'s standout opener, in which Cruise, 53, dangles precariously from a mammoth four-engine turboprop plane that pushes triple-digit speeds during a steep vertical takeoff. "We wanted to do something that didn't replicate anything that's already been done," says director **Christopher McQuarrie**. What began in jest—"I sort of half-joked to Tom, 'Well, what if that took off with you on the side?' and without hesitation he said, 'Yeah, I could do that' "—became a four-minute, 10-second sequence that takes the spy series to dizzying new heights. McQuarrie and stunt coordinator **Wade Eastwood** explain how they pulled it off.

FREQUENT FLIER ▶
Cruise famously insists on performing his own stunts, and *Rogue Nation* was no different. "His stuntman has the least work of any stuntman in the world," says stunt coordinator Wade Eastwood. But plane-company execs initially weren't convinced that Cruise could take on the high-flying sequence. "After a time, they understood what we were out to do, which wasn't something reckless," says director Christopher McQuarrie. The *Mission* team had achieved the impossible—which was fortuitous given Cruise's distaste for CGI. Says Eastwood, "If you want to get a swearword out of Tom, use the words *green screen*."



Stunt

At 53, the star tops his history of death-defying stunts by clinging to the side of a mega-aircraft in ***Mission: Impossible Rogue Nation*** (out July 31). Here's the inside scoop on how he did it. **By Nina Terrero**



PLANE: BO BRIDGES; CRUISE WITH PLANE: CHRISTIAN BLACK (3); CRUISE HEAD: MARK ROBERT MILAN/GC IMAGES/WIREIMAGE.COM; FERGUSON (TOP): KEITH HAMSHERE (2); FERGUSON (BOTTOM): DAVID JAMES

BIRD PROOFING ▶
To prevent particles from flying into his eyes, Cruise wore custom contact lenses, but they couldn't guard against another airborne threat. "One of my biggest fears was a bird strike," says McQuarrie. "They would have gone right through him like a bullet." Cruise apparently wasn't concerned, though. "He was laughing, smiling, and absolutely loving it, with no fear in his eyes," recalls Eastwood, who monitored the action from a seat inside the jet. "He gave me a little fist bump [through the window]. He was so excited."





◀ "SPRING CHICKEN"
The cast and crew stayed at a modest hotel located near an airstrip in northern England. "It was not a posh accommodation," says Eastwood. The lack of amenities didn't seem to affect Cruise, who trained in martial arts, boxing, gymnastics, and plyometrics for four hours daily during shooting. "He's not a spring chicken anymore, but he jumps around like one," Eastwood says.

▶ FREE FALLIN'
Cruise—who wore an off-the-rack suit with a warm layer underneath to ward against autumnal chill—went Method for *Mission*, asking to be strapped onto the Airbus A400M with a single harness. "He said he wanted to feel like he didn't have any safety on him whatsoever, because he said it would come across in his performance," says Eastwood. It made for a memorable day, especially for the plane's retiring pilot. Says Eastwood, "He went out with his last flight being Tom Cruise hanging off the side of an Airbus."



DRESSED TO KILL

Swedish actress Rebecca Ferguson (*The White Queen*) plays a spy who kicks ass while dressed in modern clothing of vintage style



STEALTHY CUT
"I didn't [initially] want to do a dress with a slit because Paula Patton had one in *Ghost Protocol*," director McQuarrie says. "But you put the slits in and she could do anything."



NEW NOIR
Her costumes are modern takes on classics worn by screen legends. "It's that style of the '40s and then roughing it up with a 2015 f--- off attitude," Ferguson says.



ALWAYS HAVE PARIS
This silky trench is a nod to an Ingrid Bergman classic. "There are *Casablanca* references throughout the movie," McQuarrie says.



Omar Sy and Charlotte Gainsbourg

Samba

STARRING Charlotte Gainsbourg, Omar Sy, Tahar Rahim

DIRECTED BY Olivier Nakache and Eric Toledano

RATING R | **LENGTH** 1 hr., 58 mins.

REVIEW BY
Leah Greenblatt, *@Leahbats*

THE MASSIVE SUCCESS of *The Intouchables*, the 2012 French import that earned nearly half a billion dollars worldwide, could be attributed to many things—the odd-couple conceit, the crowd-pleasing script, the fact that nobody doesn't love a dance sequence set to Earth, Wind and Fire's "Boogie Wonderland." But the movie's appeal really hung on one man: Omar Sy, a kinetic, loose-limbed actor with a lightning-bolt smile. *Samba* reunites Sy with *Intouchables*' writer-director team and echoes a lot of its *le popcorn* charm, even as the story cuts closer to the sociopolitical bone by speaking directly to France's current immigration crisis. Sy stars as the title character, a Senegalese dishwasher in Paris whose struggle for legal status leads him to Alice (Charlotte Gainsbourg), a jittery caseworker with her own serious issues. Their romance is one of several plot maneuvers that ring false, but *Samba* finds a much stronger rhythm when it stops contriving and simply shines a light on the joy and pain (and musical interludes) of lives lived in the margins. **B+**



Yes, That's Tilda Swinton in *Trainwreck*

Famous for her avant-garde style and bare-bones approach to beauty, the 54-year-old Oscar winner is unrecognizable—and shockingly conventional—as Dianna, the ruthless editor at a raunchy men's magazine in *Trainwreck*. "She's over the top, over-tanned, and does everything in the biggest way," says makeup artist Kyra Panchenko (*A Most Violent Year*) of the actress' transformation. "Tilda kept saying in her cute accent, 'I'm a hot mess.'" Here's how that "mess" was made. **By Nina Terrero**



Fake 'n' Bake
The first step toward achieving Swinton's makeover was a daily hour-long session with self-tanning cream, followed by "layers and layers" of bronzers on her face and décolletage. "She's [normally] translucent, and we turned her the color of a coconut shell," says Panchenko.

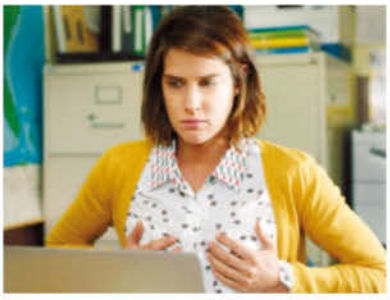
Mane Attraction
The natural redhead—who usually wears her hair cropped and icy blond—opted for a custom shoulder-length topper by wig maker Alan D'Angerio (*Working Girl*). Just don't ask for this shade at the salon. "It's very ombréd," says Panchenko of the color. Translation? "Filthy blond, I guess."

Eye-Opener
Swinton ditched her barely-there eye makeup for dark and dramatic. "She said, 'If I'm going to put makeup on, I'm going to put on the most eyeliner I can,'" Panchenko says. "We spent a lot of time on the eyes."

Copying Carine
After sifting through photos of high-profile fashionistas for inspiration, Swinton decided to style herself after former *French Vogue* editor Carine Roitfeld. (Think head-to-toe black leather, sleek four-inch stilettos, tousled hair, and kohl-rimmed eyes.) Says Panchenko of Swinton's on-camera look, "We had a little bit of Carine happening in a very respectful way."

SAMBA: DAVID KOSKAS; SWINTON: ROBERT PITTS/LANDOV; *TRAINWRECK*: MARY CYBULSKI; ROITFELD: TRISTAN FEWINGS/GETTY IMAGES

▼ Cobie Smulders



Unexpected

STARRING Cobie Smulders, Gail Bean, Anders Holm, Elizabeth McGovern

DIRECTED BY Kris Swanberg

RATING R | **LENGTH** 1 hr., 25 mins.

REVIEW BY Leah Greenblatt, *@Leahbats*

A SCIENCE teacher at an inner-city Chicago high school and one of her star students find out they're pregnant at the same time in Kris Swanberg's lovely, minor-key indie. Neither Samantha (*How I Met Your Mother*'s Cobie Smulders) nor Jasmine (Gail Bean) is exactly prepared for motherhood: Sam is still planning to apply for her dream job at a local museum, and chafes at her anxious mom (Elizabeth McGovern) and live-in boyfriend (Anders Holm) assuming she'll be fulfilled by staying home when the baby comes. And Jasmine knows her hard work and high GPA could provide opportunities most of her peers don't have. As the two begin to spend more time together outside of school, bonding over french fries and prenatal yoga, a sweetly tentative friendship forms. But Sam's eagerness to help Jasmine trumps her awareness of all the advantages—a supportive partner, financial security, adulthood—she takes for granted, and in one finely wrought scene it becomes obvious that Jasmine is far wiser and more clear-eyed about their divergent realities than she is.

Unexpected isn't particularly interested in driving the plot forward or holding its leads up as avatars for a cinematic lecture on poverty and white privilege. Instead, it just lets them live and breathe and make mistakes—not for the aim of any greater message or grand epiphanies, but because that's what people do. **B+** L I V

ANT-MAN: ZADE ROSENTHAL

ALSO PLAYING

Joe Dirt 2: Beautiful Loser

NR, 1 HR., 47 MINS.

Fourteen years after we first met Joe Dirt, David Spade's mulleted redneck alter ego is back in a sequel no one asked for—and no one should bother with. Bypassing theaters and debuting on Crackle, Spade's follow-up is a soggy piñata full of lazy fart gags, schoolyard insults, and riffs on *It's a Wonderful Life*. (Joe goes back in time and has to become a wiser man in order to be reunited with his wife and kids.) It's a shame that realizing *Joe Dirt 2* was a bad idea wasn't part of his time-travel lesson. **D**

—Chris Nashawaty

C

Phoenix

NR, 1 HR., 39 MINS.

The premise would make Alfred Hitchcock bounce in his seat: An Auschwitz survivor (Nina Hoss) returns to Berlin and encounters the husband who betrayed her to the Nazis. But the thing is, she's received reconstructive facial surgery and doesn't tell him her identity. The plot is just implausible enough to keep the film from greatness, but director Christian Petzold (*Barbara*) stirs up a powder-keg metaphor about rebuilding after war. For its quiet sense of mystery and art-house appeal, *Phoenix* might be this year's *Ida*. **B+**

—Joe McGovern

L

The Vatican Tapes

PG-13, 1 HR., 28 MINS.

It's been a few weeks since the last found-footage demonic-possession chiller, so it must be time for another. Wherever you are, Linda Blair, you have a lot to answer for. Olivia Taylor Dudley plays a young woman who becomes inhabited by Satan, forcing St. Peter's to send a stone-faced emissary to rid her of her demons. With its whispering in ancient tongues, bendy double-jointed contortions, and holy water that stings, *The Vatican Tapes* is basically "Exorcism's Greatest Hits" played by a schlocky cover band. **C**

—Chris Nashawaty

L

EW **MORE ON EW.COM** *Paper Towns* (out July 24) didn't screen by our deadline, but you can find our review on EW.com.



CRITICAL MASS

For **10 current releases**, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

EW		IMDb	META-CRITIC	ROTTEN TOMATOES	AVG.
A	INSIDE OUT	87	94	98	**93**
A	THE LOOK OF SILENCE	84	92	96	**91**
A	AMY	80	85	97	**87**
B+	MR. HOLMES	76	66	83	**75**
B+	TRAINWRECK	61	75	87	**74**
B	ANT-MAN ▲	81	65	77	**74**
B–	MAGIC MIKE XXL	63	60	64	**62**
C+	MINIONS	68	56	54	**59**
C+	IRRATIONAL MAN	76	56	42	**58**
C–	TERMINATOR GENISYS	70	38	26	**45**

KEY C = CRACKLE L = LIMITED RELEASE I = ITUNES V = VOD

TV

EDITED BY **AMY WILKINSON** @amymwilk



▲ Lennon Parham and Jessica St. Clair with baby and banana

Playing House

DATE	TIME	NETWORK	REVIEW BY
Premieres Aug. 4	10 p.m.	USA	Melissa Maerz, *@MsMelissaMaerz*

CRITICS LOVE TO complain that female friendships on TV aren't realistic (see: *Mistresses*, *Pretty Little Liars*, every show on Bravo). And while that may be true, *Playing House* reminds us why the unrealistic ones can still be fun to watch. Created by real-life besties Lennon Parham and Jessica St. Clair, this aspirational buddy comedy makes you covet not only the main characters' friendship but also their newly renovated kitchens, their endlessly perky energy—basically, their whole lives. Last season, when mother-to-be Maggie (Parham) split up with her unfaithful husband, her childhood friend Emma (St. Clair) quit a high-powered job in Shanghai and moved back to the hometown she hates just to help raise Maggie's baby, Charlotte. This season, Maggie remains on impossibly good terms with her ex (Brad Morris), who willingly volunteers to bathe Charlotte while Maggie goes out for drinks with Hootie & the Blowfish singer Darius Rucker. He's one of the many romantic prospects whose photos Emma grabbed off Tinder and painstakingly wallpapered across the living room, helpfully dividing them into Maggie-friendly categories like "Widowers" and "Balding but Owning It." It's the ultimate single-mother daydream: Everyone's here to serve only Maggie, who basically gets to marry her best girlfriend, date a Grammy-winning musician, and leave her ex to clean up the mess when Charlotte uses the bathtub for a toilet.

The premise might be fantastical, but *Playing House* still nails certain truths about female friendship. Maggie and Emma rely on

NEWS FLASH

Xena: Reboot Princess? NBC is rumored to be mulling a return of the '90s cult classic. **Ready Your Tarzan Yell!**

Carol Burnett will receive the SAG Lifetime Achievement Award during the January 2016 ceremony.

TAKEN OUT OF CONTEXT

"Mr. Kooky is trapped in Bird Bones' house?!"
—Emma



"I'm gonna eat these toesies."
—Mark



"Is it sauce season?"
—Maggie



each other more than two men might, which makes their domestic arrangement work, and there's a certain romance and intimacy to their platonic relationship. Emma even listens to Maggie's sex dreams when they involve HGTV's Property Brothers. ("They took off my *tarp* and there was no *carpet*, even though there is *carpet* in real life!" whispers Maggie, trying to use coded language that Charlotte won't understand.) They care less about impressing guys than they do about impressing each other, and their observations about other women are devastatingly accurate, giving the show some of its best moments. When Emma's crush Mark (Keegan-Michael Key) adopts a dog with his wife (Lindsay Sloane), Emma says that's how women safeguard themselves from divorce. It happened to a friend: "I'd see her on Facebook sometimes, all alone, just covered in beagles!"

If *Playing House* has a problem, it's that it's not unrealistic *enough*. The escapism isn't as wild or imaginative as it could be. (Maggie gets to date a celebrity, but that celebrity is...Hootie?) The humor is too tame, focused on muffin tops, nursing bras, and other jokes that are best reserved for mommy blogs. Maggie and Emma speak in the glorious rat-a-tat shorthand that's too often reserved for screwball comedies, but their conversations are less dynamic because both women communicate in the same voice. They're less *Laverne & Shirley* than *Laverne & That Other Laverne*. How strange that Parham and St. Clair can't always capture their real-life chemistry on screen. What makes a great friendship doesn't always make for great television. **B**

JESSICA ST. CLAIR, LENNON PARHAM: RODOLFO MARTINEZ/USA NETWORK (2); KEEGAN-MICHAEL KEY: MATT HOYLE/COMEDY CENTRAL; *SCREAM*: MTV; *PRETTY LITTLE LIARS*: ERIC MCCANDLESS/ABC FAMILY (2); *TEEN WOLF*: SCOTT EVERETT WHITE/MTV

What's the Deadliest Town for TV's Teens?

The summer is dark and full of terrors for the kids of *Scream*, *Pretty Little Liars*, and *Teen Wolf*. But which of their hometowns is most dangerous? We do the math. (Mortality meter: 1 = Alive and Well, 5 = R.I.P.) By Samantha Highfill



SCREAM'S LAKEWOOD	*PRETTY LITTLE LIARS*' ROSEWOOD	*TEEN WOLF*'S BEACON HILLS

HOW VIOLENT IS THE VILLAIN?

The man (or woman) behind the mask has killed three high schoolers over the course of just four episodes—full-blown serial-killer status. **5/5**	The pest who started out as a cyberbully has morphed into a lethal kidnapper/murderer whose identity is still unknown six seasons in. **5/5**	Beacon Hills doesn't have one villain so much as a revolving door of baddies—none of whom would flinch at taking a life (or five). **5/5**

HOW USELESS ARE THE COPS?

Someone died on the roof of the precinct. Case closed. **5/5**	Remember that time the Liars were arrested, then kidnapped by "A" while in police custody? **5/5**	Lawmen Stilinski and Parrish have moments of greatness...then they answer a noise complaint at an empty house without questioning it. **3/5**

HOW DAMAGING ARE THE PARENTS?

These moms and dads definitely have secrets of their own, but we haven't seen anything to indicate they wouldn't protect their children. **3/5**	Some are worse than others—like Mrs. DiLaurentis, who buried her own child alive. **5/5**	The parents fight alongside their kids and then give them medical attention. **1/5**

HOW WORTHLESS ARE THE MEDICAL PROFESSIONALS?

Well, there's a very capable coroner, but she can only help you once you're in a body bag. **4/5**	The only doctors on this show are psychiatrists, and all they do is send teens to the mental hospital. **4/5**	Melissa's a nurse and Deaton's a vet/druid, and they're good at saving lives—both human and supernatural. **1/5**

LIKELIHOOD OF DEATH

17/20	19/20▼	10/20

Homecoming and the SATs should be the furthest things from the **Pretty Little Liars**' minds—Rosewood kids will be lucky to make it to graduation day!



EW EXCLUSIVE

Mad Men On the Block



WHEN BIDDING OPENS on July 31, the official *Mad Men* auction won't need an ad campaign from Sterling Cooper & Partners to sell its wares. That'll be the job of ScreenBid, a company that has organized auctions for TV series including *Breaking Bad*, *Sons of Anarchy*, and *True Blood*. But just because ScreenBid CEO Jeffrey Dash has overseen similar sales doesn't mean he knows how much iconic pieces like Ken's eye patch or Betty's copy of Freud will ultimately go for. "We scratch our heads sometimes," he tells EW. "If an item resonates with fans, it goes through the roof." (ScreenBid declined to disclose opening bids.) Here, your first look at some of the groovy catalog's items, which can be bid on at screenbid.com. —*Eric Renner Brown*



△ The Drapers' fondue pot
What's more '60s than a fondue pot in a dingy shade of mustard? The Drapers busted it out in their penthouse—from which furnishings will also be available—when they hosted the Rosens for a New Year's party in the season 6 premiere. ScreenBid can only hope it sells as well as another item from a seminal AMC party scene: The copy of *Leaves of Grass* Hank (Dean Norris) read on *Breaking Bad* sold for $65,000.

△ Don Draper's suit
Mad Men's main character (Jon Hamm) knew how to dress. He may have donned (heh!) more colorful garb as the show progressed, but this outfit is the old standard: a size 42 Brooks Brothers suit, with blue-and-black-checked wool. "We want items for two reasons: They're character-driven or story-line-driven items," Dash says. "We wanted to grab the best things for each character."

△ Jaguar media plan
Lucky Strike, Kodak, Hershey's, Burger Chef—all quintessential *Mad Men* pitches, all clients that took a backseat to the Jaguar campaign that consumed the fifth season. The media plan is a story-line-driven item, to be sure, but fans more interested in Jaguar's human side need not despair: The auction will also offer the emerald necklace Joan (Christina Hendricks) received from fictional Jaguar exec Herb Rennet in "The Other Woman."

△ Vintage ashtray
A pilot titled "Smoke Gets in Your Eyes." A seasons-long arc about the tobacco industry. A staggering 942 cigarettes smoked on screen *before* 2015's final run of episodes. This non-descript ashtray may not be the snazziest item on the block, but it arguably best represents the series.

MAD MEN: JAIMIE TRUEBLOOD/AMC; PROPS: 2015 SCREENBID LLC (6)



▲ The silver Cadillac featured prominently in the season 6 finale, "In Care Of"



△ Anna Draper's diamond engagement ring
Anna (Melinda Page Hamilton) left Don her engagement ring—from the *actual* Don—in her will, which the former Dick Whitman used in his season 4 proposal to Megan (Jessica Paré). The auction will also offer up the million-dollar check Don cut Megan when they negotiated their divorce...and she returned the ring.

△ Don's 1965 Cadillac Coupe de Ville
Whether showing his kids his childhood home or speeding along Midwestern highways, Don spent many of *Mad Men*'s final episodes cruising on these four wheels. "It's a great item, a beautiful car," Dash says. "It was one of the main things we wanted." For context: The motorcycle Jax rode on the *Sons of Anarchy* finale went for a smooth $49,000 in that show's ScreenBid auction. Ride on.

RICK AND MORTY: ADULT SWIM; ROILAND: MJ KIM/GETTY IMAGES



BURPING QUESTIONS

Rick and Morty



What is up with the constant belching of mad scientist Rick on Adult Swim's animated sci-fi comedy *Rick and Morty* (premiering July 26 at 11:30 p.m.)? Is co-creator **Justin Roiland** (who voices the titular characters) worried about long-term gastrointestinal damage? Let's ask! **By Clark Collis**

Why does Rick burp so much?
JUSTIN ROILAND In 2006 or something, I was recording the voices for this short *The Real Animated Adventures of Doc and Mharti*. I was having fun doing these really crappy Doc Brown and Marty McFly impressions. During the middle of a line, a burp came out naturally. It was just so funny and gross. I was like, "Well, let's see if I can do that again for a couple more lines." Then, with *Rick and Morty*, Dan [Harmon, the show's co-creator] was like, "Hey, Adult Swim wants to do a show. Do you have any ideas?" I said, "Well, what about these two voices?" Right out of the gate, the burping was part of it.

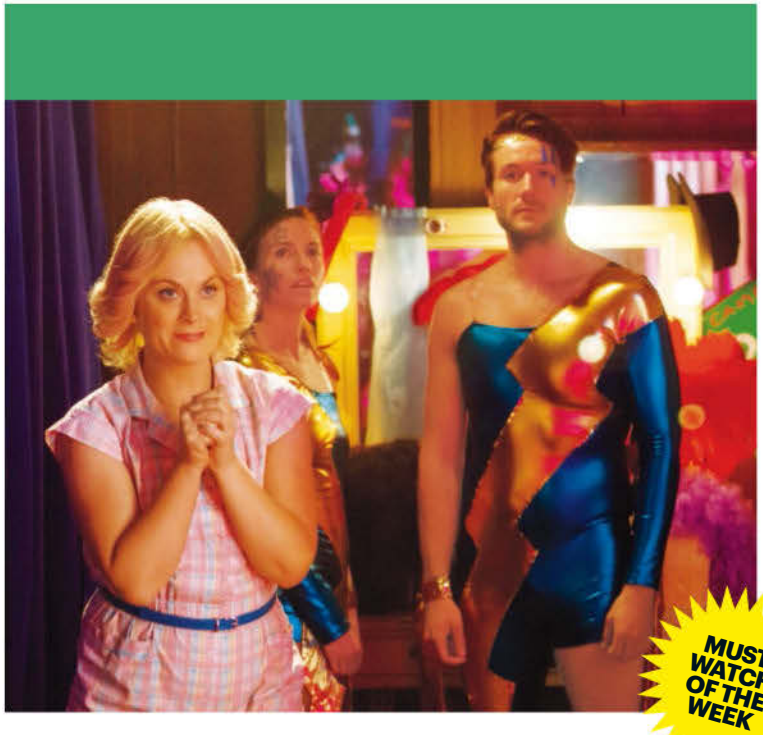
How do you record the burping?
I'm not a big burper. It's not easy for me to do. Ironically, Sarah Chalke [who voices Rick's daughter, Beth] can burp on command. She's incredible. I'm so jealous of her. I have to sit there with a low-calorie beer and a bottle of water and wait for it to work its way up. I tell the engineer that records the show, "Just leave it rolling, because I don't know when this burp is coming!" It's a *disgusting* process.

Are you worried that this forced burping might be causing physiological damage?
That's a really good point. I should probably talk to a doctor.

Have you considered changing things up and having Rick fart all the time?
Oh, no. The fart thing is just a step too far.

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY RAY RAHMAN @RayRahman**



MUST WATCH OF THE WEEK

Series Debut

WET HOT AMERICAN SUMMER: FIRST DAY OF CAMP

FRIDAY, JULY 31 | STREAMING | NETFLIX

Box office aside, the original *Wet Hot* was like a comedy *Avengers*, with Janeane Garofalo, Amy Poehler, Paul Rudd, Bradley Cooper, and Elizabeth Banks—and, importantly, much of MTV's *The State*—assembling for a wildly surreal adventure in the woods. *First Day*, meanwhile, plays like a gleeful origin story. Kicking off at 7:45 a.m. on June 21, 1981, the eight-episode series takes place over the course of Camp Firewood's opening day. Diehards, for instance, will get to see how the talking can of vegetables (H. Jon Benjamin) came to be. There's also a new crop of respected names on board: John Slattery shines as a theater director, Josh Charles and Kristen Wiig pop their collars as snobs from the rich rival camp, and Jon Hamm, well, hams it up as an assassin. Ostensibly, there is a thread tying the series together—a mysterious toxic ooze has been found at the camp—but it's all just an excuse for creators David Wain and Michael Showalter to craft more hilariously absurd, endlessly quotable moments (plus a ridiculous Reagan impression) that will more than satisfy fans of the movie. **B+**

MONDAY JULY 27

Season Finale

The Bachelorette

8–10:01PM | ABC

Who will get the last rose? Who will get the boot? And will Juan Pablo watch from home? So many questions!

Odd Mom Out

10–10:30PM | BRAVO

Jill goes to a $3,000-a-plate event. And just wait until she finds out how much the *forks* cost.

The Making of the Mob: New York

10–11PM | AMC

To take on Luciano, Genovese teams up with Gambino and Boyardee. Okay, okay—one of those is made up.

Forged in Fire

10–11PM | HISTORY

Two of the smiths must create historic rapiers. You know, just in case the Spanish Armada rises again.

HEART OF THE OCEAN

Running Wild With Bear Grylls

10–11PM | NBC

Kate Winslet swims the icy seas off the coast of Britain. Forget it, Kate—Jack is never coming back!



TUESDAY JULY 28



Season Premiere

Face Off

9–10PM | SYFY

The only reality competition in which a judge will say "Tell us how your clam inspired your character" is back. The premiere starts fast; the 16 special-effects makeup artists haven't even unpacked their cosmetics bags before it's time for the first elimination challenge. As the character creations get under way, mentor Michael Westmore's blunt feedback adds pop to the hour. "It looks like a girl who's had injections," the *Star Trek* makeup artist tells one duo of their stiff-faced alien. The rest of the hour, however, consists mainly of the usual manufactured drama. In its ninth season, it's starting to look like *Face Off* could use a bit of a face-lift. B– —*Dana Rose Falcone*

WET HOT AMERICAN SUMMER: FIRST DAY OF CAMP: SAEED ADYANI/NETFLIX; RUNNING WILD WITH BEAR GRYLLS: MARK CHALLENDER/NBC; FACE OFF: JORDIN ALTHAUS/SYFY

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

WEDNESDAY JULY 29

Series Debut

Fameless

10:30–11PM | TRUTV

Would you go on a reality show called *Backseat Justice*, where people ride along with cops? What about *Siamese Survival*, which physically attaches you to a stranger and drops you in the wild? Too bad, because neither is real—they're fake shows David Spade made up for his new prank series, which exposes (and mocks) the lengths people go for fame. "I said we should call it *You're So Thirsty*," Spade tells us. "Or even *Cringe Time*!" He's not wrong. The premiere features *Backseat* and *Siamese*, while a future ep will include a faux *Bachelor*-style contest. "Our guy is looking to hire a maid," Spade says. "But the women we get to be on it think it's for a wife." That title? *Maid for You*.





Suits

9–10PM | USA

Donna helps Rachel plan her dream wedding. Accordingly, the show will have to be renamed *Tuxes*.

Leah Remini: It's All Relative

9:30–10PM | TLC

With his 72nd birthday just around the corner, Leah's stepfather, George, finds out that he's due for a colonoscopy. If you ask me, it's all a load of crap.

Key & Peele

10–10:30PM

COMEDY CENTRAL

A man is confronted for talking only in catchphrases. Responds the man, "Did I do that?"

Season Premiere

Candidly Nicole

11–11:30PM | VH1

Tonight, Nicole invents a device that helps people say embarrassing things. Wait, I thought someone already invented Twitter?

Deutschland 83

11PM–MIDNIGHT

SUNDANCETV

Thomas gets busted for running the library of forbidden books. (It's just a shelf full of Ayn Rand novels.)



Season Premiere

America's Best Dance Crew: Road to the VMA's

11PM–MIDNIGHT | MTV

The crews on the new edition of MTV's dance contest are previous winners or participants, resulting in a more intense battle—judge T-Pain guarantees it. "It really just boils down to who wants it more. That's what I'm gonna be looking for," says the artist, who joins fellow judges Teyana Taylor and Frankie Grande. The winner, as the title suggests, will perform on the VMAs. And while T-Pain is known more for his Auto-Tune-inflected hits than for his moves, he says he always choreographs his shows. And he won't let anybody off easy, either. "If anything, I'm cool and calm, but also stern," he says of his judging style. "Like a CeeLo Green." *—Christian Holub*

THURSDAY JULY 30



Season Premiere

Review

10–10:30PM | COMEDY CENTRAL

Season 1 of *Review*—a show-within-a-show where fictional host Forrest MacNeil (Andy Daly) rates various life experiences—made a hilarious mess of MacNeil's life. He endured a divorce from his wife (Jessica St. Clair), drug addiction, and so many pancakes—all for the sake of his job. Thankfully (for us), his life continues to be a series of calamitous disasters in season 2's premiere. The continually surprising comedy returns in fantastic form as Forrest takes on fistfights, blackmail, and a new relationship with guest star Allison Tolman. *Review* shows no signs of slowing down...as long as Forrest stays alive. A– *—Jonathon Dornbush*

The Astronaut Wives Club

8–9PM | ABC

Marilyn Lovell tries to hide her unexpected pregnancy. My advice? Decorate your house with large vases to stand casually behind.

Lip Sync Battle

10–10:30PM | SPIKE

Victoria Justice competes against Gregg Sulkin. Or as people over 30 call them, "Who??"

Comedy Bang! Bang!

10:30–11PM | IFC

The show welcomes guests Carly Rae Jepsen and Paul Scheer—together at last!

FRIDAY JULY 31

Descendants

8–10PM | DISNEY

Much like *Wicked* and *Maleficent*, Disney Channel's new movie musical focuses not on the do-gooders but the villains. Or, more specifically, their offspring: Mal (Dove Cameron), daughter of Maleficent (an over-the-top Kristin Chenoweth), and Evie (Sofia Carson), daughter of Evil Queen, are the stars here, along with the sons of Jafar and Cruella de Vil. As an act of charity, the bad kids are invited to attend a squeaky-clean prep school where the children of Disney *heroes* happen to be students. But plot isn't really the point. The fun is in the roll call: seeing how the children of Sleeping Beauty, Mulan, and Dopey take after their parents—and dance out of their shadows. It's no *High School Musical*, but the songs are catchy, and the junior villains are worth rooting for. B *—Isabella Biedenharn*



FAMELESS: TRU; *SUITS*: SHANE MAHOOD/USA NETWORK; T-PAIN: ROGER KISBY/GETTY IMAGES; *REVIEW*: MARK DAVIS/COMEDY CENTRAL; *DESCENDANTS*: JACK ROWAND/DISNEY CHANNEL

FRIDAY JULY 31



Burgers, Brew & 'Que

10:30–11PM | FOOD

***The Chew*'s resident carnivore Michael Symon knows meat. "Ribs are better when they're beef, and burgers should always be full fat," he offers, adding that both taste better washed down with beer. In his new show, Symon heads to chef-approved hangouts around the country to sample everything a sauce-covered animal has to offer; tonight takes him to New York, Ohio, and Tennessee. If the BBQ onslaught makes you worry for his health, you're not alone: His (vegetarian) wife forces him to eat a salad every now and again. Says Symon, "It's all about balance."** *—Nia Howe-Smith*

Degrassi

8–9PM | TEENNICK

This hour-long special revisits the show's most memorable moments. Here's hoping it's a 60-minute Drake montage.

Killjoys

9–10PM | SYFY

The Killjoys keep looking for D'avin's old memories. Did they try Facebook?

Series Debut

Bunk'd

10–10:30PM | DISNEY

The comedy follows three siblings at the same Maine summer camp where their parents met as teenagers. It's just like *Wet Hot American Summer*, but for kids!

Missing in Alaska

10–11PM | HISTORY

In the past 50 years, over 20,000 people have vanished in the Alaska Triangle, so this show decides to go there. "Oh, great," mutter the History channel cameramen.

SEASON FINALE

Hit Record on TV With Joseph Gordon-Levitt

10–10:30PM | PIVOT

JGL's show takes a break. Guess he'll go back to being *just* a movie star!



SATURDAY AUGUST 1

Jay Pharoah: Can I Be Me?

10–11PM | SHOWTIME

Topics that *SNL* star Jay Pharoah tackles in this startlingly unfunny comedy special: Snapchat, Blue Ivy Carter, *The Wolf of Wall Street*, "What Does the Fox Say?," and unsettlingly large smartphones. The talented and energetic comedian crams *Can I Be Me?* with too many stale jokes, using them to sew together his stellar impressions. But any viewer who watches Pharoah on *SNL* (or YouTube) already knows his pitch-perfect takes on the likes of Jay Z, Kanye West, and Chris Rock. It's the tepid punchlines about ISIS, AIDS, and R. Kelly that even Pharoah's sky-high charisma can't save. C+ *—Eric Renner Brown*



SUNDAY AUGUST 2

Season Premiere

Bachelor in Paradise

8–10PM | ABC

Heading back to *Paradise*, the biggest change from season 1—aside from being on the other side of Mexico—is, of course, the cast. And yet host Chris Harrison claims we actually know what to expect: "Ashley S. is going to wander, Ashley I. is going to cry more tears than any human being can, and Clare's going to be in the middle of drama." Sadly, that doesn't mean Clare will reunite with her raccoon pal, Harrison revealed. Adds the host: "There might be crabs involved this time." *—Samantha Highfill*



Welcome to Sweden

8–9PM | NBC

With guest stars Paul Simon and Jack Black. I guess actors like Claes Månsson and Per Svensson aren't big enough draws for you.

Ray Donovan

9–10PM | SHOWTIME

Paige works on buying an NFL team. Hey, New York would pay *her* to take the Jets off their hands!

Humans

9–10PM | AMC

Laura's relationship with her son falters. Can't she replace him with a robo-boy?



True Detective

9–10PM | HBO

Frank deals with the fallout from his betrayal...by saying profound-sounding nonsense to everyone he meets.

The Strain

10–11PM | FX

Fet protects Brooklyn, while Dutch heads for Staten Island. Let's hope their MetroCards are all fully loaded!

On the Record With Mick Rock

8–8:30PM | OVATION

Known as the Man Who Shot the Seventies, photographer Mick Rock captured music legends like David Bowie, Queen, and Joan Jett. Now he's on the other side of the camera: Each week, *Record* finds Rock hanging out with a different musician in their hometown, starting with a tour of L.A. with Josh Groban. "By the way, I really liked Josh!" Rock tells EW. "He's got a devilish sense of humor." Other episodes have him tagging along with Patti LaBelle in Philadelphia and the Flaming Lips in Oklahoma. "I'll be running around with all sorts of characters," Rock says. "I'm like the Anthony Bourdain of rock & roll."

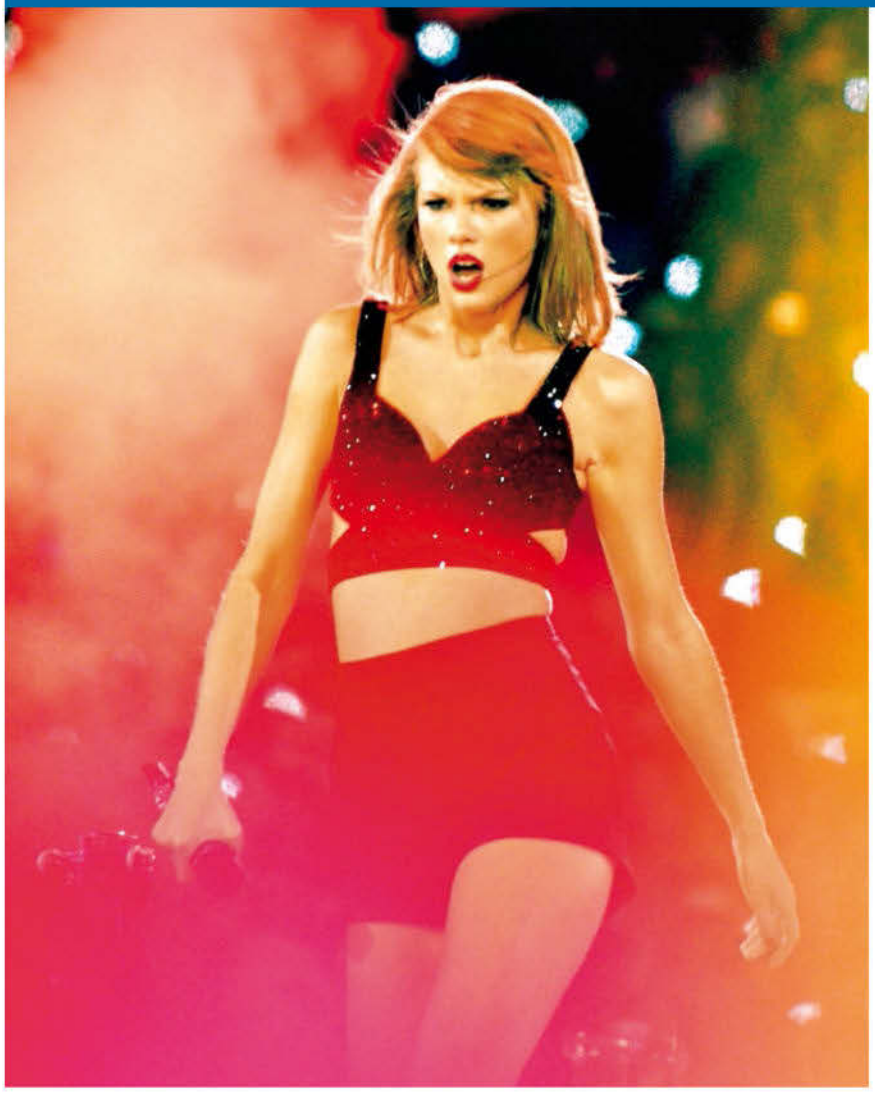


BURGERS: BREW & 'QUE: MATT BLAIR/FOOD NETWORK; HIT RECORD ON TV WITH JOSEPH GORDON-LEVITT: PIVOT; JAY PHAROAH: CAN I BE ME?: SETH OLENICK/SHOWTIME; BACHELOR IN PARADISE: CRAIG SJODIN/ABC; TRUE DETECTIVE: LACEY TERRELL/HBO; ON THE RECORD WITH MICK ROCK: OVATION


DESPERATE TIMES.
DESPERATE MEASURES.
TOM CRUISE
MISSION: IMPOSSIBLE
ROGUE NATION
IN THEATRES AND IMAX
JULY 31

Music

EDITED BY **KEVIN O'DONNELL** @ODtron



STAFF PLAYLIST

Hot Midsummer Jams

Time to update your stream: From fresh hip-hop (**Vince Staples** and **Future**) to infectious pop anthems (**Tay** and **Carly**), here are the 15 tracks we can't stop, won't stop playing. **By EW Music Staff**

TAYLOR SWIFT, "New Romantics"
Leave it to Swizzy to turn even a "throwaway" cut—like this bonus track from *1989*'s deluxe edition—into a shimmering synth-pop valentine.

**A$AP ROCKY,** "L$D"
Love is the drug on Rocky's dense, gorgeous head-trip of a ballad; just say yes.

ALESSIA CARA, "Here"
Anyone who's ever desperately wanted to ditch a rowdy house party will adore Cara's hypnotic, Isaac Hayes-sampling tribute to antisocial behavior.

WRAY, "I Am a Loner"
The Brit songstress with the Winehouse rasp is a music-blog mystery, but this smoky slow-burn beauty demands to be heard.

THE CHEMICAL BROTHERS FEAT. BECK, "Wide Open"
A highlight of the EDM pioneers' first full-length in five years, this minimalist dance dreamscape shines with Beck's unmistakable croon.

BRETT ELDREDGE, "Fire"
The country singer's midtempo ditty about one superfine lady mixes soulful vocals and a screaming slide guitar—the result is, well, fire.

SHIRLAINE FORREST/GETTY IMAGES

NEWS FLASH

Arcade Fire's feature film, *The Reflektor Tapes*, hits theaters Sept. 24. **CeeLo Green** returns with his first new solo album in five years this fall. **Ed Sheeran** signs singer-songwriter **Jamie Lawson** to his newly launched Gingerbread Man Records.



▲(Clockwise from top left) Brett Eldredge, Beck, Carly Rae Jepsen, Miguel, Jill Scott, and Vince Staples

MIGUEL, "The Valley"
The R&B Romeo's Prince-ly ode to California's porn capital is the right kind of NSFW.

JILL SCOTT, "Closure"
On her first song in years, she tells a no-good dude he won't be getting any more of her—or her pancakes.

FUTURE, "Blow a Bag"
The rapper lays out a jittery beat with all sorts of vocal effects on this hot single from his new album, *Dirty Sprite 2*.

R5, "All Night"
Featured on Disney's *Teen Beach 2* soundtrack, this undeniable power-pop anthem proves R5's crossover appeal.

BEACH HOUSE, "Sparks"
The Baltimore duo tweak their dream-pop sound, tumbling down a psychedelic rabbit hole with distorted guitars and killer industrial loops.

VINCE STAPLES, "Norf Norf"
This summer's breakout MC proves his bona fides by skewering gangsta culture over a bonkers Clams Casino beat.

WILCO, "Taste the Ceiling"
On their surprise new disc, the Chicago crew show they're one of rock's most reliable acts with this breezy acoustic ditty.

LANA DEL REY, "Honeymoon"
The queen of summertime sadness returns with a melancholy ballad set to creeping symphonic strings.

CARLY RAE JEPSEN, "Run Away With Me"
Call her definitely: The pop phenom proves she's more than a one-off on this goosebump-inducing anthem.

ELDREDGE: JOHN SHEARER/WIREIMAGE.COM; BECK: TAYLOR HILL/GETTY IMAGES; JEPSEN: KEVIN MAZUR/WIREIMAGE.COM; STAPLES: JOSEPH OKPAKO/GETTY IMAGES; SCOTT: JERRITT CLARK/GETTY IMAGES; MIGUEL: PAUL ARCHULETA/FILMMAGIC.COM

MORE ON EW.COM
Stream the full set at *ew.com/midsummer2015*

Lianne La Havas



TITLE	LABEL
Blood	Nonesuch
GENRE	**REVIEW BY**
Pop	Jessica Goodman, *@jessgood*

WHAT HAPPENS TO A singer whose debut was widely beloved and earned a ringing endorsement from Prince yet never became a top 10 hit? If you're Lianne La Havas, a British folk-soul singer, you hightail it to Jamaica with your mom and get to work on making an even better album.

When the 25-year-old released her first album, *Is Your Love Big Enough?*, in 2012, after singing backup for Paloma Faith, La Havas joined a new breed of soul divas and earned no shortage of comparisons to Adele and Erykah Badu. But on her latest album, she separates herself from the pack. The 10-track set draws on her Jamaican and Greek ancestry by combining easygoing beach vibes with lyrical allusions to mythology. It also showcases her impressive vocal strength. Take "Unstoppable," the album's first single, produced and co-written by Paul Epworth, who worked on Adele's smash *21*. Over dreamy piano chords and harps that give way to a sexy funk groove, La Havas sings about clinging to an otherwordly love. "What You Don't Do" is even better, with her crooning about her beloved over swaggering horns.

Most of the album mines a similar sonic terrain, but La Havas excels when she takes bigger risks. On "Never Get Enough," she mixes in vocal distortion and electric guitars to give her sound a surprisingly psychedelic edge. "Turn up for love," she howls on "Grow." "Turn up and watch us sing!" And when she does, you'll oblige. **B+**



Why Are Singers Going Silent?

Sam Smith, **Adele**, **Meghan Trainor**, and more have suffered injuries to their most prized instruments. EW examines what's behind the vocal-cord crisis—and how these artists get their pipes back in shape. **By Eric Renner Brown**









▲ (Clockwise from top) Sam Smith, Madonna, Julie Andrews, Meghan Trainor, Steven Tyler, and Adele

BACK IN FEBRUARY at the Grammys in L.A., Sam Smith joined Mary J. Blige on stage for a rousing performance of his smash hit "Stay With Me." It was a triumphant moment for the artist, who picked up multiple awards for *In the Lonely Hour*, one of the biggest albums of 2014. But three months later, his luck ran out: He suffered bleeding on his vocal cords and had to cancel a run of tour dates. After undergoing a procedure and resting up for just under two months, he returned to the road for his U.S. trek. "My throat is looking bloody fantastic," he wrote on Instagram July 16. "So it's amazing news."

Smith isn't the only artist to recently suffer in silence. Meghan Trainor postponed shows in July due to a vocal hemorrhage, while back in 2011 Adele, the singer with the golden voice, was plagued with a polyp, which can develop if bleeding is left untreated. Artists ranging from Steven Tyler to Julie Andrews to John Mayer have also had to mute their pipes to heal. "I've been on tour for the better part of this year, which has been amazing but can be a lot of work for my little vocal cords," Trainor tells EW. "They're like muscles, and I feel like I basically pulled a muscle."

If it seems that visible cases of vocal-cord issues among music's MVPs are on the rise, they are. So what's behind the recent spate? "Most of the performers that I care for, they know how to sing," says Dr. Steven M. Zeitels, a leading surgeon at Massachusetts General Hospital who has treated Smith and Adele. "More often than not, the injuries occur because of their unbelievable work ethic. I don't think there's an increase in injuries. I think it's being diagnosed more frequently because of awareness."

One major factor in vocal troubles, according to Zeitels, is the rigors of touring, which is all the more important to an artist's commercial success given the decline in album sales. "It's amazing how many shows can be done in a row—that makes things more complicated today," says Zeitels, who notes that injuries often start if artists perform while under the weather. Zeitels also says issues are more likely in females: "Men speak from about 100 to 140 hertz, the number of times per second their cords collide, while women speak between 180 and 240 hertz. So there are more collisions and more potential for vocal lesions."

A big misconception about the cause of hemorrhaging: Artists don't use their diaphragms properly. "Singing teachers worked with imagery like 'Sing from your diaphragm,' which doesn't make sense at all," Joan Lader, a coach who worked with Madonna on 1996's *Evita*, says. "The diaphragm is a muscle—you can't sing from it."

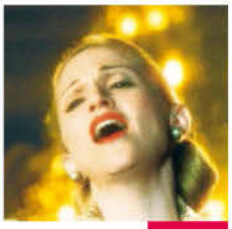
While artists like Smith might get sidelined, treatment has become easier due to technological advancements. Zeitels, for one, inserts a minimally invasive laryngoscope into a patient's mouth. It pulses a laser, originally designed to treat lesions on babies' skin, to shrink blood vessels, while not scarring vocal cords. "What's good for a baby's skin is good for a vocal fold," Zeitels says.

After the procedure, he advises singers to rest their voices (no talking!) for three weeks. And once they've healed, they should take it easy. "If they get ill, they need to be able to cancel shows," he says. Lader agrees: "We advise not to do more than a couple shows in a row and a day off in between," she says. "This is a stressful business. They need to balance their lives."

> "I'VE DEFINITELY BEEN SPENDING MORE TIME WARMING UP EACH DAY. I FACETIME MY VOCAL COACH AND ASK SINGERS FOR ADVICE. I'M TRYING TO GET MY STRENGTH BACK!"
> —**MEGHAN TRAINOR**







SINGING DO'S AND DON'TS

Lader's tips for keeping your voice in check

DO Use a humidifier; steam from hot showers also helps.
DON'T Sing on a travel day—planes dry out throats.
DO Treat your acid reflux with medicine and a good diet.
DON'T Take dehydrating meds like decongestants.
DO Learn yoga or Pilates to relieve muscle tension.
DON'T Stress out!

SMITH: HIROSHISA NAKANO/GETTY IMAGES; ADELE: PETER KRAMER/NBC; TYLER: MICHAEL BECKER/FOX; TRAINOR: ALEXANDER TAMARGO/GETTY IMAGES; ANDREWS: EVERETT COLLECTION; MADONNA: PHOTOFEST. IMBRUGLIA: PIERRE TOUSSAINT

NATALIE IMBRUGLIA UNCOVERED

The "Torn" singer, who covers some of her favorite male artists on her new album titled (ahem) *Male*, shares the stories behind her tributes. **By Jessica Goodman**



"Instant Crush," Daft Punk
I wanted to cover something very different than what I sound like. I didn't actually know what this song was about, so I went online and read the lyrics. I had no idea it was this beautiful love story! I wanted to strip it back so you could hear that.

"Friday I'm in Love," The Cure
I was nervous about doing this one because Cure fans are quite die-hard. But you may as well do something radical. The Cure have that way of making their music feel light and fluffy and then you're like, "Ugh, this is actually really heart-wrenching!" It's now the most fun song for me to perform.

"Cannonball," Damien Rice
Damien just takes you into his little universe, and he's got quite a unique-sounding voice. It's intimidating taking on a lot of these songs, especially when they do stripped-back versions of things anyway. But this is one where I think that instantly when it's a female voice, it's not a direct comparison. I'm very much about lyrics and using music as a way to get things off my chest.

"Naked as We Came," Iron & Wine
I love the lyric "One of us will die inside these arms." It's the ultimate goal, isn't it? That you can find this relationship and partner and be with them until the end.

"Only Love Can Break Your Heart," Neil Young
All the musical influences I'd had when I was growing up in a little beach town were directly from my family or friends at school. So when I moved to Melbourne as a teenager, people introduced me to other music. Neil Young was one of those moments. It's incredibly hard to sing in time to this. But I wanted that old-school songwriting.

"The Wind," Cat Stevens
This is the more spiritual song out of the bunch. That's another element out of my personality that I wanted to include. I love the way he's put the experiences of his spirituality into his music.

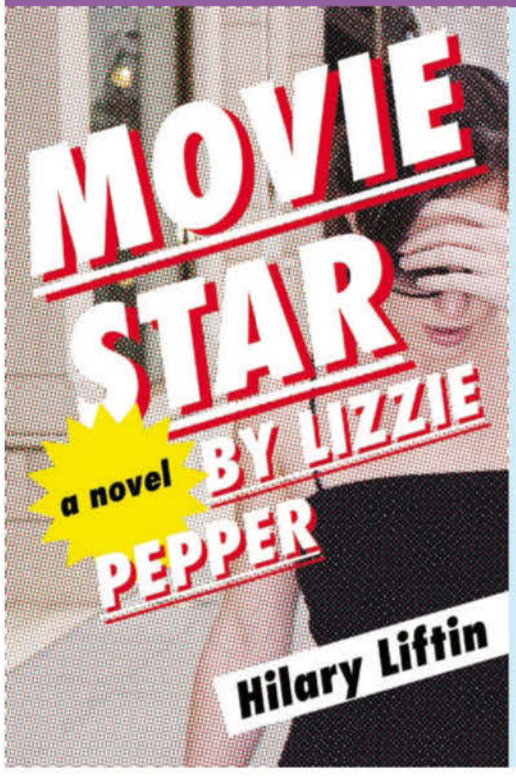
"Let My Love Open the Door," Pete Townshend
I'm a big fan of the Who, and this was his first departure as a solo artist. It was so different than what they were doing: quite brave, simple, and beautiful. I know his management was going nuts about it at the time because it didn't sound like a Who song. Without sounding corny, this one connects to my heart.

Books

EDITED BY **TINA JORDAN** @EWTinaJordan

NEWS FLASH

Tweet talk Bumper sticker idea: I'M ONE OF TRUMP'S CHUMPS. Jesus, how do I come up with these? Just lucky I guess. @StephenKing **Big deal** World Cup fever propelled sales of *Breakaway*, a YA memoir by soccer star Alex Morgan.



"WE CAN ENJOY LIVING VICARIOUSLY IN LIZZIE PEPPER'S PORELESS SKIN AS SHE IS WOOED BY ROB MARS, A-LIST IDOL OF HIGH-OCTANE BLOCKBUSTERS AND OSCAR BAIT ALIKE."

Movie Star By Lizzie Pepper

BY	PAGES	GENRE	REVIEW BY
Hilary Liftin	336	Novel	Leah Greenblatt, *@Leahbats*

JUST TO BE clear, this book is not about Katie Holmes and Tom Cruise. Okay, yes, it's narrated by a fresh-faced actress who was probably best known for her role on a TV teen drama until she took a meeting with the biggest movie star on the planet, fell in love, and found herself in the eye of a media hurricane. But the strange, secretive religion her future husband is devoted to is called One Cell studios, not Scientology, and he jumps on the roof of a car to publicly declare his love for his young bride, not on Oprah's couch, and a lot of other details (her hair, his height) could be anyone's, which the book's press materials are very, very careful to point out. So let's all just be cool and agree that nobody needs to call their legal team, okay?

Great. So now we can relax and enjoy living vicariously in Lizzie Pepper's poreless skin as she is wooed by the legendary Rob Mars, A-list idol of high-octane blockbusters and Oscar bait alike. Being his girl means entering a glittering world of Cannes premieres and private islands and personal-jet sex. (The long-whispered rumors that Rob is gay? Untrue!) It's like a dream; he even promises to help Lizzie find meatier roles, and never pressures her to get involved in One Cell—though she does find herself increasingly disconnected from family and old friends and drawn closer to the people in his inner circle. But that's just life as the wife of an icon: When a simple fro-yo run or a Malibu beach stroll requires military-grade security ops, sacrifices must be made. And Rob is basically a prince, always saying the perfect thing at the perfect moment—like a hero in one of his own movies. So why, even after the birth of their twin boys, does Lizzie feel like she doesn't know the man she married much better than she did when he was a poster on her best friend's bedroom wall? "Our love," she muses, "was an absence, a clean white room with fresh paint and hospital corners and hinges that open without the slightest noise."

Lizzie isn't completely alone in her metaphorical room, of course. Our fictional heroine has expert help from best-selling celebrity ghostwriter Hilary Liftin, and readers who come for the dirt, real or imagined, won't be disappointed; there's plenty of gold in these True Hollywood hills. But *Star* is ultimately more sad than salacious—a love story not even the most talented actors could spin into a happily-ever-after. **B+** E C A

OPENING LINE "I wasn't really interested in the part: another helpless girlfriend—too small a role for me—but my management told me to take the meeting."

KEY E = E-BOOK C = CD A = AUDIBLE

Tequila, Guns, And Cocaine

In 1992, **Cheryl Della Pietra** spent a fast-paced, drug-fueled dream of a summer working as an assistant to Hunter S. Thompson—an experience she's spun into her equally wild first novel, *Gonzo Girl*. **By Isabella Biedenharn**





DELLA PIETRA: HELEN BARNARD

How did you get a job as Hunter S. Thompson's assistant?
CHERYL DELLA PIETRA I had a friend who was working at *Rolling Stone* who said Hunter had asked over there, looking for an assistant. I ended up writing this unconventional letter and faxing it. Hunter called me at three in the morning and said, "Can you get to Colorado tomorrow?" I said, "Yes." And that was that.

What was your first impression of Thompson?
He said, "I'm going to pick you up at the Aspen airport. I'll be the one with the umbrella." Like I wouldn't recognize him!

How does your fictionalized version of Thompson differ from others, like Uncle Duke in *Doonesbury*?
I think the man I've portrayed here, Walker Reade, is a little more complex than the cartoon that was presented to the public. There was the person who would put on the Tilley hat and aviators and go out to the restaurant with the big cigarette holder, but I hope that I've also shown the moments where he's more contemplative, where he's more insecure, where he was raging—and the moments where he was a sweetheart.

Your alter ego, Alley, has an affair with a famous movie star named Larry. Can you tell us who that is?
I can't! I will say this: Larry is a composite character.

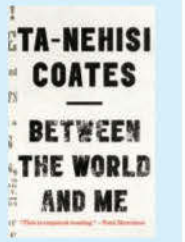
So, a little bit Johnny Depp...a little bit John Cusack...
[*Laughs*] Well, the *Fear and Loathing* movie was '98. I was there in '92, so this was pre–Johnny Depp. I will say that.

What was your worst experience while you were there?
Those scenes in the book where Walker is raging and angry? Those actually happened. Dishes would fly, that sort of thing. It's classic addict behavior. Those, I think, were the worst times.

What did you learn about yourself that summer?
I ultimately did establish the boundaries that I was comfortable with, and that made me leave. In the book, when Alley does the drug run? That's true. That was a real turning point for me there. Like, "What am I doing?"

Were you afraid of being arrested?
I thought, "Am I a drug dealer now? What am I?" It was this moment where I was like, "Wow, I am not saying no to anything. This is not good." I wasn't comfortable doing all those drugs, staying up all night, subsuming my own career.

Was it depressing coming back to the real world?
A little bit. It took me a couple years to even recover from it—and I mean that more psychically than physically. Afterward, I just felt a little lost: Everything sort of paled in comparison. Hunter's motto was "A day without fun is a day that eats s---." That's really how he lived his life.



Between the World and Me

BY Ta-Nehisi Coates

PAGES 152 | **GENRE** Nonfiction

REVIEW BY Eric Renner Brown, *@ericrennerbrown*

TONI MORRISON HAS said that Ta-Nehisi Coates, national correspondent for *The Atlantic*, fills "the intellectual void" that has plagued her since James Baldwin's death nearly three decades ago. *Between the World and Me*, Coates' riveting and gorgeously rendered memoir-meets-manifesto, fulfills that high praise.

Framed as a letter to his son, Coates details his rough childhood growing up in Baltimore and his intellectual awakening at Howard University, his "port in the American storm." The book is a fine, even remarkable, personal history, but its import lies in how Coates uses his experiences to discuss systemic racism and social injustice in America. Using lyrical prose (he calls good intentions "a hall pass through history"), Coates adapts his reporting prowess to explore the fear that drives African-American communities, while contextualizing modern events with history. A work that's both titanic and timely, *Between the World and Me* is the latest essential reading in America's social canon. A E A



A Game of Drones

The first thing you should know about **Ernest Cline**—fiction's most unabashed nerd and author of the dystopian gamer hit *Ready Player One*—is that he owns a DeLorean. Also, he's obsessed with the 1980s, big-time, which comes across in his new novel, *Armada*. **By James Hibberd**



ERNEST CLINE knows exactly what I secretly want and wastes no time making it happen. Within seconds of my arriving at his Austin home, the 43-year-old author has put me behind the wheel of his famously tricked-out *Back to the Future*-style DeLorean, switched on the flux capacitor, cranked up "The Power of Love," and let me nostalgically time-travel back to 1985. That's when I notice his customizations: the dangling gold dice like in the *Millennium Falcon*, the light bar from *Knight Rider*, the proton gun from *Ghostbusters*. Cline's car doesn't merely replicate famous props, though: "It's a happiness machine," he explains.



It's also the closest thing in the real world to the imagined universe of Cline's novels, which deliriously mash up wildly diverse pop culture references with tales of young loners caught in dire sci-fi plots. His 2011 debut, *Ready Player One*, was a best-selling smash, written over the course of eight years as Cline slaved away at a tech-support cubicle job. Since then, his geek dreams keep coming true. Recently Steven Spielberg signed on to direct the *Ready Player One* movie (Cline suspects he's the only director who can pull off getting all the brand rights needed for the tale: "Nobody's not going to give him Pac-Man, or Duran Duran, or whatever he wants"). Cline has also gotten to hang out with some of his idols, like *Game of Thrones* author George R.R. Martin. "He was like, 'How's your new book going?' And I'm like, 'So much pressure! Everybody's waiting and emailing!' He was just laughing at me," Cline recalls.

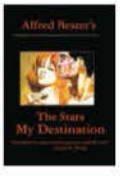
That new book has been released: *Armada*, a tale about a high schooler named Zack Lightman who learns his favorite videogame is actually a secret military training program preparing an army of pilots to fight off an alien invasion. If the concept sounds suspiciously like *The Last Starfighter*, that's also what Cline's protagonist thinks—in fact, it's his characters' extensive knowledge of sci-fi tropes that sets the book apart. "If an alien invasion happens and the characters don't reference *Independence Day* or *War of the Worlds*, then it's like they live in this alternate universe," notes Cline, who was partly inspired by discovering that arcade classic *Battlezone* was once co-opted by the U.S. Army to train tank operators.

In another *Armada* twist, the characters pilot drones, a real-life combat evolution that threatens to make previous space-battle stories feel dated (Cline points out that it's tough to watch *Star Wars* now and not realize the Rebels didn't really need to send X-wing pilots to perish while attacking the Death Star). *Armada* has been snatched up for a potential feature film, too, with an eye toward turning the story into a franchise. "The main thing is all this useless knowledge in Zack's head is actually really valuable, and I think that appeals to people," Cline says. "And it appeals to me because I actually made it true. By taking all this useless stuff in my head and putting it into stories, it's not actually not so useless anymore."

CLINE'S POP CULTURE PICKS



▶ **MOVIE**
Iron Eagle
It's the "*Top Gun* version of *The Goonies* or *War Games*."

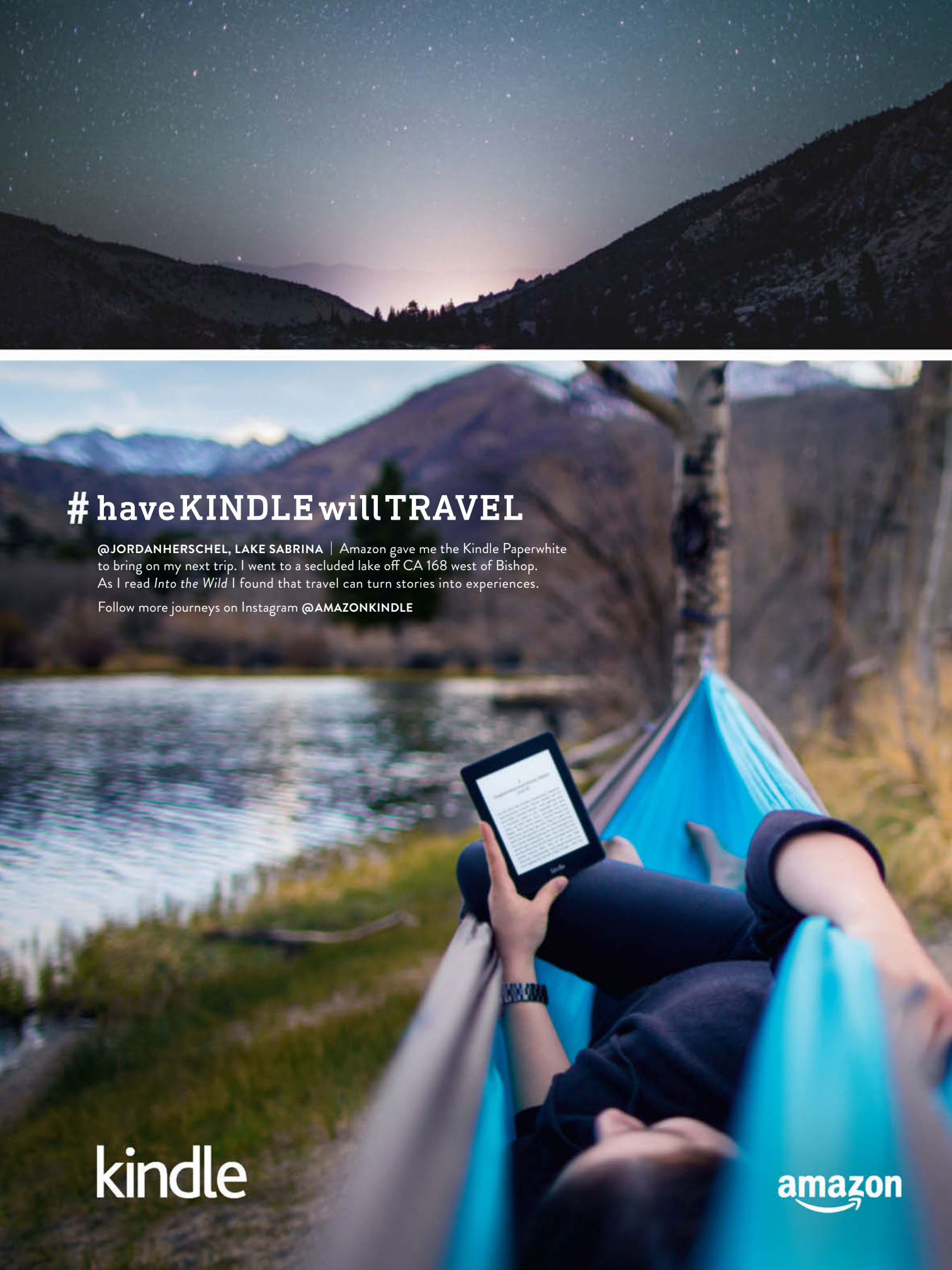


▶ **BOOK**
The Stars My Destination
"It's like *The Count of Monte Cristo* in space."



▶ **VIDEOGAME**
Battlezone
"It got bought by the U.S. Army and turned into a simulator for the Bradley Fighting Vehicle."

CLINE: DAN WINTERS; *IRON EAGLE*: ©TRISTAR PICTURES/EVERETT COLLECTION

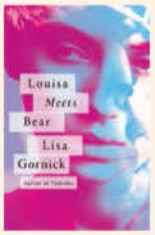

#haveKINDLEwillTRAVEL
@JORDANHERSCHEL, LAKE SABRINA | Amazon gave me the Kindle Paperwhite to bring on my next trip. I went to a secluded lake off CA 168 west of Bishop. As I read *Into the Wild* I found that travel can turn stories into experiences.
Follow more journeys on Instagram @AMAZONKINDLE
kindle
amazon

QUICK TAKES



Speak
LOUISA HALL
Novel

A rotating chorus of voices fill this work: a pilgrim girl's diary, code breaker Alan Turing's letters, a husband's and wife's notes to each other, a computer programmer's memoirs, and IM transcripts from Gaby, a 13-year-old who develops a mysterious condition after her beloved robot is taken from her. Each of their accounts is stored in the memory of MARY3, who is on her way to junkyard exile with hundreds of other bots, all banned for being too lifelike and distracting people from human relationships. Hall wants to explore the limits between human and machine, but her stories feel unfinished and her characters flat. The exception is Gaby, whose intriguing tale could be a book itself. I wish Hall had spent more time on the ideas lurking just beneath the surface, like the silencing of women. **B**
—Isabella Biedenharn
E C A



Louisa Meets Bear
LISA GORNICK
Novel

In this extraordinary novel, Louisa and Bear, both students at Princeton, meet in 1975. Their charged romance sets into motion a series of events that ripples through the lives of the people around them. Gornick has structured her book as interlocking short stories, featuring a cast of characters that includes a pregnant teen, a woman who finds a dead man on her office floor, and a mother who discovers her teenage son in bed with a girl—with each tale containing strands of DNA linking it back to Louisa and Bear. It's rare to find a novel like this where you become equally emotionally engaged with multiple protagonists spread across multiple story lines. When you reach the final page, you'll be sad to leave Gornick's universe behind. **A**
—Sara Vilkomerson
E



Alive
SCOTT SIGLER
Sci-fi

The suspenseful first installment in Sigler's Generations trilogy lives up to its hype, packing plenty of thrills into its 300-plus pages. The novel follows the adventures of M. Savage—known as Em—a spunky kid who awakens to discover that she's been sealed in a coffin, with no idea how she got there. Clawing her way out, she finds herself in a room lined with caskets, most of them filled with dead kids. But there are a few other survivors, and before long Em is leading them on a desperate search for answers in an alien world. Em's brash mix of adolescent emotions and inner courage makes for a compelling protagonist, and Sigler lets readers make their most important discoveries through her eyes. It's a page-turner that whets the appetite for volume 2. **A–**
—Megan Daley
E A

CUT AND ACTION



In his new book, **Kyle Hilton** gives the paper-doll treatment to 16 iconic writers. Just a few snips and folds and you've got a 2-D literary salon with such luminaries as Harper Lee, F. Scott Fitzgerald, and William Shakespeare (who, as was the tradition for Elizabethan actors, can attend in male or female costumes).



PAPER DOLL: PHOTOGRAPH BY LUCAS VISSER

ENTERTAINMENT WEEKLY (ISSN 10490434) IS PUBLISHED WEEKLY EXCEPT FOR COMBINED ISSUES IN JANUARY, MARCH, APRIL, MAY, JULY, AUGUST, SEPTEMBER, OCTOBER, NOVEMBER, DECEMBER BY ENTERTAINMENT WEEKLY INC., A WHOLLY OWNED SUBSIDIARY OF TIME INC. PRINCIPAL OFFICE: 135 W. 50TH ST., NEW YORK, NY 10020. ELLIE DUQUE, PUBLISHER; JEFF BAIRSTOW, TREASURER. PERIODICALS POSTAGE PAID AT NEW YORK, NY, AND ADDITIONAL MAILING OFFICES. U.S. SUBSCRIPTIONS: $49.92 FOR ONE YEAR. CANADA POST PUBLICATIONS MAIL AGREEMENT NO. 40110178. RETURN UNDELIVERABLE CANADA ADDRESSES TO: POSTAL STN. A, P.O. BOX 4327, TORONTO, ON M5W 3H5. GST 888381621RT0001. POSTMASTER: SEND ADDRESS CHANGES TO ENTERTAINMENT WEEKLY, P.O. BOX 62120, TAMPA, FL 33662-2120, CALL 1-800-274-6800, OR VISIT OUR WEBSITE AT WWW.EW.COM/SUBSCRIBERSERVICES. ©2015 ENTERTAINMENT WEEKLY INC. ALL RIGHTS RESERVED. REPRODUCTION IN WHOLE OR IN PART WITHOUT PERMISSION IS PROHIBITED. ENTERTAINMENT WEEKLY, EW, CRITICAL MASS, LISTEN TO THIS, THE MUST LIST, AND THE SHAW REPORT ARE REGISTERED TRADEMARKS OF ENTERTAINMENT WEEKLY INC. SUBSCRIBERS: IF THE POSTAL AUTHORITIES ALERT US THAT YOUR MAGAZINE IS UNDELIVERABLE, WE HAVE NO FURTHER OBLIGATION UNLESS WE RECEIVE A CORRECTED ADDRESS WITHIN TWO YEARS. YOUR BANK MAY PROVIDE UPDATES TO THE CARD INFORMATION WE HAVE ON FILE. YOU MAY OPT OUT OF THIS SERVICE AT ANY TIME. MAILING LIST: WE MAKE A PORTION OF OUR MAILING LIST AVAILABLE TO REPUTABLE FIRMS. IF YOU WOULD PREFER THAT WE NOT INCLUDE YOUR NAME, PLEASE CALL OR WRITE US. PRINTED IN THE USA. ♦♦♦♦♦♦♦

Cloth shade is adorned with romantic artwork from the film's finale of Jack and Sally atop Spiral Hill, illuminated by the blue-toned "moonlight" from the blue bulb within!

Disney

Tim Burton's The Nightmare Before Christmas

Moonlight Lamp

Each sculpted detail is perfectly recreated from Tim Burton's brilliant designs



- Fully-sculpted, hand-painted lamp base stars Jack Skellington and Sally bathed in romantic blue "moonlight" followed by Zero
- The real cloth shade features unique fringe, movie artwork, and a silvery replica of the sculpted cat figurehead from the Mayor's car as a finial
- Details of a cobblestone walkway, rock wall and tree trunk evoke the environs of Halloweentown
- The UL-approved lamp operates with an on/off switch on the socket
- FREE blue light bulb bathes our heroes in the moon's romance

Not sold in stores

Your satisfaction is guaranteed!

This one-of-its-kind accent lamp is custom crafted in a limited edition and strong demand is expected. So act now to acquire the *The Nightmare Before Christmas* Moonlight Lamp at its issue price, payable in four monthly installments of $49.99 each, for a total of $199.95*. Your purchase is risk-free, backed by our 365-day guarantee. Send no money now. Just mail the Reservation Application today!

©2015 BGE 01-19475-001-BI

A Grand 16¾ inches high!

FREE Blue "moonlight" light bulb!

Shown much smaller than actual size of about 16¾in. H.

Illuminates with a FREE blue standard light bulb. (included) Can also be used with a standard yellow bulb.

www.bradfordexchange.com/nightmarelamp

©Disney

RESERVATION APPLICATION SEND NO MONEY NOW

THE BRADFORD EXCHANGE HOME DECOR

9345 Milwaukee Avenue · Niles, IL 60714-1393

YES. Please reserve the *The Nightmare Before Christmas* Moonlight Lamp for me as described in this announcement.
Limit: one per order. Please Respond Promptly

Mrs. Mr. Ms. _____
Name (Please Print Clearly)

Address _____

City _____

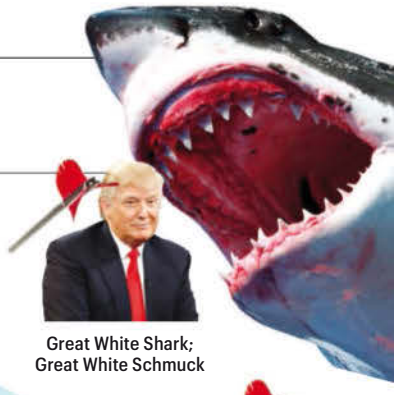
State _____ Zip _____

Email (optional) _____

01-19475-001-E51201

*Plus $23.99 shipping and service. Limited-edition presentation restricted to 295 crafting days. Please allow 4-8 weeks after initial payment for shipment. Sales subject to product availability and order acceptance.

The Bullseye



Great White Shark; Great White Schmuck



Joffrey's next gig? The play *Bears in Space*, which is sadly *not* a crossover between National Geographic and Logo.



One Direction's Louis Tomlinson expecting baby with your daughter's new least favorite person ever.



David Guetta apparently brought a horse into a nightclub in May, which is *crazy*! Horses hate EDM.



Darren Criss joins rom-com as fashion exec held captive in the mountains. Wintour is coming!



A great time at the cinevingngngnema



In *Legend*, we've found our favorite costar for Tom Hardy: Tom Hardy.



J.K. Rowling says Hogwarts tuition is free, because if anything is imaginary, it's affordable higher education.



Michael Cera to voice LEGO Robin, bringing the Boy Wonder to amazing new heights of awkward.



So, uh...you guys wanna come over and watch the Emmys?



NBC mulling *Xena* reboot, which is great news for fans and even better news for the *chakram* industry.



Benicio Del Toro rumored for role as *Star Wars* villain, Ben'icio Deltor'o.



Ashley Madison, a dating site for serial cheaters, gets hacked. And Don Draper is absolutely FREAKING OUT.



Shaq and Scottie Pippen get in Twitter feud about, I don't know, touchdowns or something.



Blake and Miranda file for divorce in the biggest country breakup since the Civil War.



Disney to make live-action prequel *Genies*. Unwish, unwish, UNWISH!



Miley to host VMAs. Future Miley to apologize for hosting VMAs.

O-Emmy-G!

SHARK: ANDY B. CASAGRANDE; DONALD TRUMP: LLOYD BISHOP/NBCU PHOTO BANK/GETTY IMAGES; GUETTA: JASON MERRITT/GETTY IMAGES; TOMLINSON: EAMONN MCCORMACK/WIREIMAGE.COM; INSIDE AMY SCHUMER: JUSTIN STEPHENS; EMPIRE: CHUCK HODES/FOX; HOW TO GET AWAY WITH MURDER: CRAIG SJODIN/ABC; THE COMEBACK: JOHN P. JOHNSON/HBO; LEGEND: UNIVERSAL; JULIANNA MARGULIES: KEVIN MAZUR/GETTY IMAGES; KERRY WASHINGTON: PAUL ARCHULETA/FILMMAGIC.COM; MILEY CYRUS: GILBERT CARRASQUILLO/GETTY IMAGES; ALADDIN: DISNEY; DEL TORO: DAVID LIVINGSTON/GETTY IMAGES; MIRANDA LAMBERT AND BLAKE SHELTON: RICK DIAMOND/GETTY IMAGES; XENA: WARRIOR PRINCESS: EVERETT COLLECTION; SHAQUILLE O'NEAL: JOHN LAMPARSKI/WIREIMAGE.COM; PIPPEN: ELIZABETH MORRIS/NBCU PHOTO BANK/GETTY IMAGES; MAD MEN: JUSTINA MINTZ/AMC; CERA: ROMMEL DEMANO/GETTY IMAGES; MASK: ZIMNDMITRY/ISTOCK; PAPER TOWNS: MICHAEL TACKETT; CRISS: ANDREW H. WALKER/GETTY IMAGES; ANNA WINTOUR HAIR: CLIVE BRUNSKILL/GETTY IMAGES; JACK GLEESON: COLLAPSING HORSE THEATRE COMPANY



DRAMATIC IMAGING

MOVING AUDIO

INNOVATIVE SEATING

GET YOUR TICKETS AT THESE LOCATIONS!

AMC BARRYWOODS 24
KANSAS CITY

AMC BURBANK 16
LOS ANGELES

AMC DEERBROOK 24
HOUSTON

AMC NORTH POINT 12
ATLANTA

AMC TOWN CENTER 20
KANSAS CITY

WWW.AMCTHEATRES.COM/AMCPRIME

Dolby, Dolby Cinema, and the double-D symbol are trademarks or registered trademarks of Dolby Laboratories.
AMC and AMC Prime are trademarks of American Multi-Cinema, Inc. © 2015 Dolby Laboratories, Inc. All rights reserved. S15/28999

LOOKS LIKE SUMMER

SAME 100% NATURAL LIME FLAVOR IN A NEW BOTTLE



BUD LIGHT Lime

SUMMER ON

Enjoy Responsibly © 2015 A-B, Bud Light Lime® Flavored Beer, St. Louis, MO